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Weekly Art  
Newspaper  
In the World

# The ART NEWS

FOR THE COLLECTOR AND THE CONNOISSEUR

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Weekly Art  
Newspaper  
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## Many High Prices In Sale Of Holford Art

*Complete Returns Show That  
Many of the Finest Works in  
This Famous Collection Will  
Come to America*

A list of all the prices realized at the final Holford sale held at Christie's on May 17th and 18th has just been received and is published below. As announced in THE ART NEWS of May 26th the two sessions, in which paintings of the Dutch, Flemish, French, Spanish and British schools were sold, brought \$2,032,575. The first day's sale amounted to \$1,776,000, a sum second only to the Michelham sale as a record for a single session. The highest prices were noted in our issue of last week. Complete returns are printed below.

### DRAWINGS

- 1—Van Ryn, Rembrandt, Portrait of Maurits Huygens, signed "Rembrandt R" and dated 1634, on vellum in sanguine, crayon, bistre and wash, size 14½x10¾ inches; Knoedler \$10,500
- 2—After Rembrandt van Ryn, Portrait of Maurits Huygens, a copy on paper of the previous lot, done by Josi for Joos van Amstel's facsimiles (1821), 14½x10¾ inches; Baily 126
- 3—Rubens, Peter Paul, Portrait of Helene Fourment, size 23¼x20½ inches; Knoedler 6,825

### PICTURES

- 4—Backhuysen, Ludolf, A Strong Breeze at Sea; Singer 546
- 5—Berchem, Nicolaes, Le Diamant de la Curiosite, panel; Malaart 420
- 6—Bol, Ferdinand, Portrait of a Young Girl; Leggatt 7,350
- 7—Both, Jan, Saint Philip Baptising the Eunuch; Gilbert 693
- 8—Van Cleve, Joos, The Holy Family, panel; F. Sabin 5,565
- 9—Christus, Petrus, Portrait of a Gentleman, panel; Colnaghi 14,700
- 10—Cuypp, Aelbert, Dordrecht on the Maas; Agnew 21,000
- 11—De Geest, Wybrand, Portrait of a Spanish Nobleman, on copper; Mensing 220.10
- 12—Gossaert, Jan (Mabuse), Portrait of David of Burgundy, panel; Knoedler 7,140
- 13—Hanneman, Adrian, Portrait of Prince Rupert; Knoedler 3,780
- 14—Hanneman, Adrian, Portrait of a Young Gentleman; Danielles 147
- 15—D'Hondecoeter, Melchior, A Parliament of Birds; Agnew 3,12.10
- 16—D'Hondecoeter, Melchior (School of) Birds in a Landscape; Spink 462
- 17—Du Jardin, Karel, Travellers Halting, panel; Hoogendyk 892.10
- 18—Du Jardin, Karel, A Landscape with Animals, panel; Boremus 357
- 19—Jonson, Cornelius, Portrait of Professor Anton Aemilius of Utrecht; Leggatt 115.0
- 20—Jonson, Cornelius, Portrait of a Lady; Leggatt 136
- 21—Van Mieris, Frans, The Pedlar, panel; Bohler 504
- 22—Moro, Antonio, Portrait of Emanuel Philibert, Duke of Savoy; Agnew 3,990
- 23—Moreelse, Paulus, Portrait of a Lady, panel; C. Thomson 336
- 24—Mytens, Portrait of a Gentleman; Agnew 68.5
- 25—Van der Neer, Aert, Winter Sports on a Frozen River, panel; Leggatt 3,675
- 26—Neufchatel, Portrait of a Gentleman, panel; Savile Gallery 966
- 27—Van Ostade, Adrianen, Le Menage Hollandois, panel; Agnew 4,200
- 28—Van Ostade, Adriaen, Outside a Village Inn, panel; Walden 3,675
- 29—Van Ostade, Adriaen, An Interior, with Sir Boors Smoking, panel; Buttery 1,890
- 30—Potter, Paulus, The Rabbit Warren, panel; Lugt 8,400
- 31—Pourbus, Frans, Portrait of Isabella Clara Eugenia; Bohler 1,260
- 32—Van Ravesteyn, Jan Antonisz, Portrait of a Gentleman; Andrews 105
- 33—Van Ryn, Rembrandt, Portrait of a Young Man with a Cleft Chin, size 29½x24½ inches; Knoedler 46,200
- 34—Van Ryn, Rembrandt, Portrait of Marten Looten, on panel, size 35½x29½ inches; Mensing 27,300
- 35—Van Ryn, Rembrandt, Portrait of a Lady, with a Handkerchief in Her Left Hand, size 49x39½ inches; Carroll 31,500
- 36—Van Ryn, Rembrandt, Portrait of a Man Holding the Torah, 39x34 inches; Knoedler 50,400
- 37—Rubens, Peter Paul, Elevation of the Cross, 27¼x52 inches; Martin 5,460

(Continued on page 3)



"AU CONCERT"

By P. A. RENOIR

Recently sold by the Holston Galleries to an American Collector for a reported price of over one hundred thousand dollars

## RECORD PRICES IN BOERNER PRINT SALE

LEIPZIG.—Messrs. C. G. Boerner's recent sale from May 7th-9th of fine old engravings again proved to be the great event of the international market. A total of 1,000,000 goldmarks was obtained in a sale in which Rembrandt and the Italian Masters fetched outstanding prices. The sale-room was even more crowded than at previous occasions and bidding was very keen. There were the directors of many public print-rooms, amongst others Mr. Ivins of the Metropolitan Museum, Mr. Rossiter of Boston, Mr. Campbell Dodgson of the British Museum, Geheimrat Hampe of Nuremberg. Among the great number of dealers from all over the world, Mr. J. Leonard Sessler of Philadelphia, who very successfully made his first appearance at Boerner's sale, Mr. Wunderlich and Mr. Keppel of New York, Mr. Mayer of Colnaghi-London are to be mentioned. All the great European dealers as well as private collectors could be found there. There was very keen competition between Mr. Sessler and Mr. Mayer of Colnaghi & Co., both making

(Continued on page 8)

## SOTHEBY'S TO SELL STAINED GLASS

Cable to THE ART NEWS

LONDON.—On Monday, June 11th, Messrs. Sotheby of London will sell eleven magnificent XVIth century German stained glass windows. The windows illustrate sixty scenes from the Life of Christ and are one of very few, if not the only, complete sets in private possession. They were last in the Brownlow seat, Asbridge Park, and were originally acquired from the abbey church of Steinfeld, Germany.

## Renoir's "Au Concert" Sold By Holston

Announcement has just been made by Mr. William H. Holston of The Holston Galleries, New York, of the sale of Re-

(Continued on page 2)

## GOUDSTIKKER HOLDS EXHIBITION

An exhibition of recent acquisitions to the Goudstikker Gallery is now being held in Amsterdam. The works, forty of which are illustrated in the finely made catalogue which has just been received by THE ART NEWS, include examples of the Italian, Dutch, Flemish and German schools.

The Italian pieces include several primitive panels of which the earliest is a Crucifixion with a *fond d'or* by Barna of Siena. At the feet of the delicately drawn Christ is crouched the Magdalen, with, at either side the Virgin and St. John. Above in the apex of the frame is a tender little medallion of the Madonna and Child. The two examples of the early Florentine school, a tondo of the Madonna and Child by Fra Angelico and a Crucifixion by Paolo Uccello have both been described by Dr. Raimondi van Marle in his "Development of the Italian School of Painting." The Angelico medallion is from the collection Palmieri Nuti of Siena and represents the Virgin clad in the traditional red robe and blue mantle with the Child standing upon her

(Continued on page 2)

## Loan Exhibitions Feature 1927-28 Art Season

*Metropolitan Museum, Klein-  
berger, Wildenstein, Rein-  
hardt, Knoedler and Durand-  
Ruel Showed Fine Work*

The feature of the 1927-28 season was undoubtedly the five great loan exhibitions which brought before the public important and generally inaccessible paintings from outstanding private collections. The showings of French Impressionists, which were so prominent during the previous season, have been almost equally to the fore this year, but it was the loan shows of Kleinberger, Wildenstein, Reinhardt, Knoedler, Durand-Ruel and the Metropolitan Museum, that set new standards of quality and established valuable precedents that should further stimulate loans from our many fine collections. The season has also surpassed that of 1926-27 in the field of sculpture, often a notably weak feature of the New York exhibition program. Despiau and Epstein, two strongly contrasting figures, were the dominant interest of the year, while in a lesser degree, exhibitions of the work of Lachaise, Poupelet, Robert Laurent and Zorach, brought before the public work that was a healthy antidote to predominant tendencies in American plastic art. A series of provocative one-man shows have also taken place, introducing comparatively new personalities in the case of Jacques Villon and Giorgio de Chirico and revealing the recent development of such artists as Marin, Emile Branchard, O'Keeffe and Dunoyer de Segonzac. The group of dealers in American art have, as usual, held during the course of the season small exhibitions revealing current tendencies in the art of today, and combined their forces in the large show at the Anderson Galleries, bringing forth for this occasion the treasures of their stock in a comprehensive and imposing display. In addition, the Gilbert Stuart show at the Ehrich Galleries, the large Chase exhibition at the American Academy of Arts and Letters, the Gari Melchers retrospective at the Milch Galleries and the Newhouse group of American paintings in May all made individual contributions to the understanding of American art.

The first of the season's great loan shows was the Kleinberger exhibition of French Primitives, which coming in October, gave an interesting fillip to a period often distinguished only by dullness. Fifteen collectors and three museums generously permitted some of their most distinguished pictures to be shown. The exhibition was especially valuable because until recent years the French primitive school has suffered unmerited neglect. Unshadowed by the prestige of overpowering names, the exhibition brought before the public such wholly charming works as the XIVth century School of Avignon panel, lent by Colonel Friedsam and the "Blue Madonna" of the Southern French School, lent by Mr. and Mrs. Henry Burton Jacobs, as well as a number of other remarkable primitives which brought home to the American public, nurtured on the value of great names and attributions, the valuable lesson that a fine work of art may be quite nameless.

It was not until January, that the second great loan exhibition of the season, the important gathering of Cezanne's work at the Wildenstein Galleries took place. One of the most notable features of this highly representative show was the American provenance of all the pic-

(Continued on page 4)



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## RENOIR'S "ALL CONCERT" SOLD

(Continued from page 1)

noir's "Au Concert" to an American collector for a price of over one hundred thousand dollars.

The painting, which we illustrate here, was included in the loan exhibition of Impressionist masterpieces held at the Durand-Ruel Galleries in March of this year and is a splendid example of Renoir's 1880 period when his career was at its height. It represents a young woman in a close fitting black velvet gown. Beside her is a girl, shown in profile, with an abundance of loosely bound hair, holding a bouquet of brilliant flowers. They are seated in an opera box with a glimpse of the stage curtain at one side and a deep red velvet curtain behind them.

Fifty years ago when this picture, "La Femme au Chat" which was illustrated in THE ART NEWS of March 24th and "Le Dejeuner des Canotiers" for which Mr. Duncan Phillips is said to have paid one hundred and twenty-five thousand dollars were painted, Renoir was still considered a dangerous innovator by his conservative contemporaries. The recognition which came to him late in life has grown until he is now considered as one of the foremost artists of his period and one of the few great masters of all time.

## GOUDSTIKKER HOLDS EXHIBITION

(Continued from page 1)

knee. The Uccello Crucifixion is a brilliantly contrasted piece. The cross is silhouetted against a barren rocky landscape, the transverse beam very white against the sullen darkness of the sky. Behind the figures of the four mourners a zig-zag pattern of herbage makes a daring design. The two medallions of saints by Bernardino Butinone of Treviglio are powerfully drawn and strongly characterized. They come from the Nosedda Collection and have been described and reproduced by Dr. Malagazzi Varci in his *XVth Century Lombard Painters*. A similar tondo is to be found in the Parma Gallery.

The exquisite torso of Christ by Botticelli, a canvas in a deplorably poor state of preservation, is nevertheless a work of great beauty and in posture and expression very similar to that of the risen Christ in the predella of the Uffizi Annunciation. Of the same period is a panel of a Madonna and Child by Fiorenzo di Lorenzo which has been described by Dr. van Marle in his article "Two Madonnas by Fiorenzo di Lorenzo" in "La Vita Artistica" for April, 1927. The richly gowned Mary has her arm around the Child who stands with his sandaled feet upon a balustrade upon which lies an open book. To the left behind the Child, who is represented as a little boy of about two years of age, is glimpsed a formal garden; to the right behind the Virgin, a rocky landscape. A weak but charming piece.

A signed portrait of a man by Bernardino Licinio, a Madonna by Tiepolo and a typical Longhi masquerade are examples of later North Italian schools.

Besides the usual genre studies and landscapes by such XVIIth century artists as Aelbert Cuyp, Jan van Goyen, Pieter de Hoogh, Adriaen Brouwer, Nicolaes Maes, Aert van der Neer, the three Ostades, the three Ruisdales and Jan Steen there is in the Dutch group a fine *grisaille* panel of St. John the Baptist by Dirck Bouts. This odd and interesting work, which comes from the collection of H. W. Campe of Leipzig and the Duc d'Anhalt Dessau, has been described and reproduced by Dr. Max J. Friedlander in *Die Alt-niederländische Malerei*. Also described by Dr. Friedlander is the *grisaille* panel of a carnival scene by

## Herschel V. Jones, Famous Art Collector, Dies

Herschel V. Jones, publisher and owner of *The Minneapolis Journal* and famous as an art collector, died in Minneapolis on May 24th. He had been ill for several months.

Mr. Jones began his newspaper career at the age of fifteen in the town of Jefferson, New York, working as a compositor and printer on *The Jefferson Courier*. After three years he bought the paper and made an immediate success. The field was too limited for him and in 1885 he sold the *Courier* and went to Minneapolis where he became a reporter on *The Minneapolis Journal*. At his suggestion a grain market page was started and he was put in charge of it. Later he became expert in predicting crops and his figures were generally accepted as even more accurate than the government reports. Later Mr. Jones purchased *The Journal*.

As a trustee of the Minneapolis Institute of Art for fourteen years Mr. Jones had a great influence on the policy and development of the Museum. Announcement was made last week of his own donations of prints, valued at more than \$700,000, and in addition to these he had a guiding hand in the Museum's most important purchases.

His private collecting began with books, chiefly Americana, and later extended to both modern and early prints. Parts of his collections of both books and prints have been sold at The Anderson Galleries in recent years.

He entered the field of picture collecting only a few years ago but in a short time assembled one of the most representative small collections in America. All of his pictures were bought from the Reinhardt Galleries and included Rembrandt's "Lucretia," which is recognized as one of the painter's masterpieces, a "Portrait of a Nobleman" by El Greco and works by Fra Angelico, Nardo da Cione, Sano di Pietro, Bartolommeo Ghirlandajo, Canaletto, Tiepolo, Cranach, Geertgen, Ter Borch, de Hoogh, Hobbema, Pencil, Romney and Raeburn.

Hieronymus Bosch in which the always macabre imagination of the artist is intensified by the medium employed. Of about the same period but strikingly different in feeling is the panel by the Ghent artist known as the Master of the Legend of St. Barbe, which comes from the collection of Lord Ellenborough. In it are depicted several episodes from the life of the ill-fated Saint, with for setting, the delightful background of a medieval town. A typical fat burgher by Jacob Jordaens, an equally typical Van Dyck, from the Lord Stanley Collection, and an excellently characterized old Carmelite by Rubens are representative of XVIIth century portraiture, while a robust Holy Family by Jordaens further demonstrates the naturalistic tendency of the day.

The three examples of the German school are a portrait of a Young Girl by Bartholomeus Bruijn Le Jeune, a walnut wood statue of St. Florian by an artist of the Tilman Riemenschneider school and a version of "Judith with the Head of Holofernes" by Lucas Cranach, much smaller than the one in the Metropolitan Museum but very similar in drawing. In the Goudstikker picture, which is reproduced in almost full size, the perfection of detail in the heads of Judith and Holofernes and in the Judith's several jeweled collars is especially remarkable.

The exhibition will continue until August during which time the catalogue may be seen at the offices of THE ART NEWS.

## MURILLO LOANED NATIONAL GALLERY

The National Gallery of Art writes the *Washington Star*, has received a notable loan in the painting by Murillo entitled "The Immaculate Conception with a Mirror," owned by Mr. De Witt V. Hutchings and recently shown in the Spanish exhibition at the Metropolitan Museum of Art.

This painting for 129 years, from 1678 to 1907, was in the Convent of Barefoot Carmelite Nuns, from whom Jean Baptiste Pierre Le Brun, the husband of Mme. Vigee Le Brun, secured it and took it to Paris. In 1811 it is said to have been sold through a London dealer to Sir Thomas Baring, head of the house of English bankers, in whose family it remain for 108 years. In 1919 the picture again changed hands, the Earl of Northbrook, present head of the house of Baring, selling it. Three years later it was bought by its present owner. For a time, upon being brought to this country, it was hung in the Hispanic Society's Museum; then it was in the Metropolitan Museum of Art for a year. Later it was shown in the Chicago Art Institute and at the Brooklyn Institute of Arts and Sciences.

It is a beautiful rendering of a well known subject and has been declared by leading authorities to be not only genuine but extraordinarily fine. The Duke of Alva, director of the Prado Museum, Madrid, declares it finer than the Louvre "Immaculate Conception" and as beautiful as any rendition of this subject Murillo ever made.

Bryson Burroughs, in the catalogue of the Spanish exhibition at the Metropolitan Museum, says: "The 'Immaculate Conception' lent by Mr. Hutchings, one of Murillo's many renderings of this favorite subject, shows admirably the qualities for which he was famous in the last century."

## EARLY FRESCO FOUND IN TUSCANY

A great fresco, apparently belonging to the Florentine school of the XIVth century, was discovered by masons who were repairing a wall in the church of San Francesco in Figline Valdarno (Tuscany), says the Milan correspondent of the *London Times*. According to the correspondent of the *Corriere della Sera* in Florence, the fresco, which is well preserved, represents the Virgin attended by four angels and St. Thomas in a kneeling position.

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## COMPLETE PRICES IN HOLFORD SALE

(Continued from page 1)

- 38—Rubens, Peter Paul, The Martyrdom of Saint Paul, panel, 14 1/4 x 9 1/2 inches; Knoedler 682.10
- 39—Rubens, Peter Paul, School of, Portrait of the Archduke Ferdinand, Cardinal Infant of Spain, 27 1/2 x 20 1/2 inches; Riggs 267.10
- 40—Ruisdael, Jacob, Le Coup de Soleil, 15 3/4 x 15 3/4 inches; Knoedler 6,300
- 41—Van Scorel, Jan, Portrait of a Gentleman, panel, 17 x 13 inches; Savile Gallery 1,050
- 42—Sustermans, Justus, Portrait of a Gentleman, 80 x 44 inches; Knoedler 13,125
- 43—Sustermans, Justus, Portrait of a Lady, 52 1/2 x 34 1/2 inches; A Tooth 7,560
- 44—Sustermans, Justus, Portrait of a Lady; Leggatt 105
- 45—Sustermans, Justus, Portrait of Charles Dudley; Lord Caledon 168
- 46—Sustermans, Justus, Portrait of a Lady of the Medici Court; C. Thomson 483
- 47—Sustermans, Justus, Portrait of an Elderly Lady; Hartveld 68.5
- 48—Sustermans, Justus, Portrait of a Royal Prince; Spink 231
- 49—Sustermans, Justus, Portrait of a Gentleman, Fine Art Society 105
- 50—Sustermans, Justus, Portrait of Marie Madeleine D'Auriche; G. M. Turner 136.10
- 51—Sustermans, Justus, Portrait of the Emperor Ferdinand II; Ackermann 105
- 52—Sustermans, Justus, Portrait of a Little Boy; Hubert 819
- 53—Van den Tempel, Portrait of a Cavalier; Stephen 33.12
- 54—Teniers, David, Le Bonnet Blanc, panel; Leyk 3,360
- 55—Teniers, David, Villagers Merry-making, panel; Gooden and Fox 346.10
- 56—Teniers, David, Skittle Players, panel; Huggens 567
- 57—Teniers, David, The Triumph of Venus, on copper, Martin 199.10
- 58—Teniers, David, Skittle Players, panel; Lugt 231
- 59—Teniers, David, An Alehouse, panel; Lugt 241.10
- 60—Teniers, David, Villagers Merry-making outside a Tavern; Joubert 262.10
- 61—Van Dyck, Anthony, Portrait of the Abbe Scaglia, 79 x 48 1/2 inches; Berry 31,500
- 62—Van Dyck, Anthony, Portrait of the Marchesa Catarina Durazzo, size 82 x 48 1/2 inches; Agnew 1,575
- 63—Van Dyck, Anthony, Portrait of Count Brandolini, size 81 1/2 x 49 inches; Savile Gallery 1,312.10
- 64—Van Dyck, Anthony, Portrait of the Artist, size 29 1/2 x 23 1/2 inches; Gooden & Fox 892
- 65—Van Dyck, Anthony, Saint Martin Dividing His Cloak with the Beggar, size 13 x 9 1/2 inches; Knoedler 3,045

- 66—Van de Velde, Adriaen, A Pastoral; Agnew 651
- 67—Van de Velde, Adriaen, A Young Bull in a Meadow; Croat Thomson 315
- 68—Van de Velde, Willem, A Marine View During a Fresh Breeze; Joubert 4,410
- 69—Van de Velde, Willem, A View from the Shore During a Calm; Hoogendyk 860
- 70—Van de Velde, Willem, An Approaching Storm; A Burly 110.5
- 71—Vinckeboons, David, A Garden Party in Flanders; Houthakker 630
- 72—De Vos, Cornelis, Portrait of a Lady; Croat Thomson 1,785
- 73—De Vos, Cornelis, Portrait of a Lady; Knoedler 336
- 74—Wissing, Willem, Portrait of Louise, Renee de Kerouaille, Duchess of Portsmouth; Cooling 262.10
- 75—Wouwerman, Philips, La Course au Harang; Agnew 4,200
- 76—Wouwerman, Philips, Ships Unloading on a River, panel; Gooden & Fox 1,365
- 77—Wouwerman, Philips, Returning from Market, panel; Joubert 1,417.10
- 78—Wouwerman, Philips, The Beach at Scheveningen, panel; Gooden & Fox 682.10

### SECOND SESSION

#### DRAWINGS

- 79—A Woody Landscape; Stephens 7.7
- 80—The Fortune Teller; Moore-Blakey 2.2
- 81—Head of Ellen Terry; Joubert 15.15
- 82—A Young Gentleman and a Girl; Joubert 3.3
- 83—Heads of a Lion and a Lioness; Moore 2.2
- 84—Boucher, Francois, The Seasons; Savile Gallery 630.00
- 85—Burne-Jones, Edward, Studies of Two Figures; Beits 31.10.0
- 86—Essex, Richard Hamilton, Interior of a Cathedral; Andrews 5.5
- 87—Heaphy, Thomas, The Fish Sellers; Gooden & Fox 39.18.0
- 88—Humphry, Ozias, Pick-a-back, after Sir Joshua Reynolds; Agnew 89.5.0
- 89—Liotard, Jean Etienne, Portrait of a Gentleman; Moreton 33.12.0
- 90—Morgan, Flowers in a Blue Vase; Edward 9.9
- 91—Muller, W.; The Letter-writer, Cairo; Stephens 10.10
- 92—Reynolds, A Nobleman; Andrews 11.11
- 93—Carriera, Rosalba Giovanna, Portrait of a Lady; Tansey & Tayne 83.0.0
- 94—Stevens, Alfred, Designs for the dining-room at Dorchester House; Presented to the National Gallery Millbank 3.0
- 95—Burne-Jones, Edward, Les Femmes Chasseuses; Ringling 100.50
- 96—Burne-Jones, Edward, The Spirit of the Hills; D. Grieg 210.0
- 97—Burne-Jones, Edward, Mercury and Love; Fitzgerald 189.0
- 98—Cotes, Francis, R.A., Portrait of a Gentleman; Martin for the National Gallery 4410.00
- 99—Dobson, William, Portrait of James, 1st Duke of Hamilton, K.G.; Martin 1417.10
- 100—English School, Portraits of Two Gentlemen and Three Ladies; Ackermann 262.100
- 101—Flicke, Gerlach, Portrait of a Gentleman; Leggatt 22.100

- 103—Van der Gucht, John, Portrait of a Lady; Mrs. Anson 110.50
- 104—Hamilton, Gawent, A Tea Party; Leggatt 120.15
- 105—Hogarth, William, Portrait of a Youth; Carey 16.16
- 106—Hone, Nathaniel, Portrait of a Young Lady; Smith 236.50
- 107—Joseph, George Francis, Portrait of Spencer Perceval, 2nd son of John Perceval, and Earl of Egmont; Neale 315.00
- 108—Kneller, Godfrey, Portrait of a Lady; Carroll 48.6
- 109—Lawrence, Thomas, Portrait of the Viscount Castlereach, afterwards 2nd Marquess of Londonderry; J. Seligmann 4410.00
- 110—Lawrence, Thomas, Portrait of Robert Banks Jenkinson, Earl of Liverpool; Gooden & Fox 52.10
- 111—Lee, F. R., A Water Mill by an Old Oak; Ringling 47.50
- 112—School of Peter Lely, Portrait of a Gentleman; Stainer 42.00
- 113—Lewis, John Frederick; Bottomley 11.11
- 114—Opie, John, Portrait of a Young Man; Agnew 3,150.00
- 115—Reynolds, Joshua, Portrait of a Lady; Carey 105.00
- 116—Reynolds, Joshua, The Hon. Mrs. Stanhope; Cooling 36.15
- 117—Reynolds, Joshua, Portrait of a Little Girl; Larkin 136.10
- 118—Reynolds, Joshua, Portrait of Lady O'Brien; Fitzgerald 31.10
- 119—Towne, Charles, A Waterfall; Andrade 9.9
- 120—Vincent, George, The Watering-place; Joubert 504.00
- 121—Wilson, Richard, The River Dee; Agnew 4305.00
- 122—Wilson, Richard, A River Scene in the Welsh Hills; Gooden & Fox 304.10

### FRENCH SCHOOL

- 123—Belle, Alexis Simon, La Dame au Perroquet; A. Tooth 325.100
- 124—Le Lorrain, Claude, Les Bergers Musiciens; A. Tooth 1470.00
- 125—Le Lorrain, Claude, The Temple of Bacchus; Houthakker 997.10
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- 129—Greuze, Jean Baptiste, Portrait of the Mother of the Artist; Savile Gallery 840
- 130—Nicolas Lancret, A Fete Champetre, on panel; Ackermann 378
- 131—Nicolas Lancret, A Fete Champetre, on panel; Fleischmann 315
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- 149—Velasquez, D. R. de S., Two Spanish Peasants Drinking, 26 x 33 in.; Croat Thomson 1102.10
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- 152—Elsheimer, Adam, L'Eau Qui Dort; Gooden & Fox 252.0
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- 154—Schiaffone, Andrea, Predella; Ringling 31.1
- 155—Il Tintoretto, Portrait of a Nobleman; Andrade 787.10
- 156—Da Tivoli, Rosa, Herdsmen; Ringling 153.10
- 157—Strauch, Lorenz, Portrait of a Countess Haller v. Hallerstein; Howard 94.10
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## LOAN EXHIBITIONS FEATURE SEASON

(Continued from page 1)

tures. In other exhibitions, where either one or a group of Cezannes were shown, there has always been the contrast afforded by the work of lesser men. The Wildenstein show was one of a whole personality, rather than of individual pictures. Landscapes, still lifes, and figures offered here symbols of universal truth, each one complete in itself, yet all combining to form a great harmony. Those who had before known Cezanne only by scattered pictures, single phases of his work, had there the opportunity to understand the man as a whole, to evaluate him as a giant among his followers.

Next in the chronological list of the season's loan shows, was the Spanish Exhibition at the Metropolitan Museum in February, to which the public response was almost unprecedented. The longest and most important series were the seventeen Goyas, and their showing awakened in the New York public an even greater appreciation of the artist than he had hitherto enjoyed. Most memorable of all the canvases was that from Jules Bache's collection, the portrait of Don Manuel Osorio de Zuniga, revealing as did many of the others, the artist's marvellous control of light. Seven canvases by Velasquez represented the artist as both court and genre painter, while the series of Murillos had as their glory the full length portrait of Don Andres de Andrade y Col, a recent acquisition of the Metropolitan. It was unfortunate that few of the El Grecos in the Metropolitan show were among his finest works, but the portraits and figures of saints on view formed a complete exposition of one phase of El Greco's art. Two very valuable things were accomplished by the Metropolitan exhibition. The general knowledge of Spanish art was greatly increased and an interest in it powerfully stimulated. The exhibition was also important as a revelation of the extent and variety of American collections.

In the Reinhardt Loan Exhibition of April, outstanding examples of modern and antique art again offered, as in the two preceding shows, interesting analogies between old and present day masters. Distinguished pictures from the XVth to the XXth century were arranged in an exhibition which furnished a resume of nearly five hundred years of art. Premier honors among the older men were generally conceded to Holbein, with his portrait of

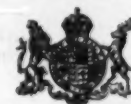
Catherine Howard, lent by the Toledo Museum of Art, a portrait revealing all the artist's skill as a draughtsman and painter, his tremendous command over line and spacing. The mood of Holbein, its glow of color and penetrating depth, found their closest parallels in Gauguin's "Landscape in Tahiti," lent by A. C. Goodyear, an outstanding work of the modern group. Two Rembrandts, the "Portrait of the Artist," only a little less fine than the great canvas of the preceding year and "Simeon and Mary Presenting the Infant Christ at the Temple," from the Nils Herslof collection, aroused great interest. Franz Hal's "The Flute Player," lent by Toledo and de Hoogh's "Music Party," from the Willys collection also stood out among the old masters, while Renoir's superb "Canotiers" lent by Adolph Lewisohn, a Van Gogh landscape from the Howard Young Galleries and two fine loans from Ralph Booth, a Degas ballet picture and a magnificent Cezanne landscape were outstanding works in the modern group.

Closely following the Reinhardt loan show, came the exhibition of French masters at Durand-Ruel's, commencing the last week in March. The eighteen pictures of which the exhibition was composed were of such quality that they were most of them beyond consideration of period or school. Two superb Renoirs, "La Femme au Chat," and "Le Concert," will long be remembered by the New York public as remarkable representatives of their creator's best. The exhibition will also be remembered for Gauguin's strange, barbaric conception of the Madonna and Child, lent by Mr. Adolph Lewisohn, for a Cezanne still life of mighty forms and for the two Manets, the "Majo," amazing in its technical achievement and the superb "Guitariste."

The last great loan exhibition of the season was that of the Knoedler Galleries, in which twelve important paintings were shown for the benefit of the Museum of the City of New York. Three early Italian works and nine representative of the northern schools from the XVth to the XIXth centuries formed a brief resume of five centuries of painting. Here were shown Vermeer's "Young Woman," from the Andrew Mellon collection, as modern as a Renoir or a Matisse; the Holbein portrait of Prince Edward, one of the artist's supreme works; the superb portrait of a Carthusian monk by Petrus Christus, from the Jules Bache collection, exquisite in drawing, delicate and restrained in color, and of the early Italian school, a fine Pesellino and Crivelli. Tintoretto's "Portrait of a Venetian Senator," lent by George Eastman, the Rembrandt, the Van Dyck and the Reynolds were further glories of an exhibition that emphasized the contention that a period of art is much better represented by one fine work than by one hundred minor

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things. Of the later period, Daumier's "Don Quixote and Sancho Panza," represented as superb a figure of satire as has ever been drawn.

Although not a loan exhibition, the showing of Venetian art at the Agnew Galleries in November was closely related to the exhibitions described above, both in its representative quality and in the high standard of the paintings displayed, which instead of being loans, were all taken from the Agnew stock. In this exhibition the later Venetian masters predominated, although the few early pictures were of fine quality. Tintoretto was splendidly shown in a series of fine portraits and there were four Veroneses. These, with the great Bartolommeo Veneto, the Paris Bordone, the Titian, Basaiti, Lotto and Moroni made one of the finest presentations of XVIth century Venetian art ever gathered in a private gallery. Work by the earlier and later men included the XIVth century panel given to Maestro Stephano, a "Pieta" by Giovanni Bellini, "Portrait of a Man," by Solario, "Virgin and Child in a Landscape," by Antonio Vivarini, "Portrait of a Lady," by Palma Vecchio, several Tiepolos, one of them a magnificent "Portrait of a Woman," a Sebastiano Ricci and two small Guardi. As a group, the Tintoretto's, covering a wide range in style, were the feature of the exhibition, although individual honors went to the Veneto "Portrait of a Man" which, with the possible exception of the Veneto in the Goldman collection, surpasses any example of this master's art in America.

The many exhibitions of modern French art which took place during the season, were ushered in by the Kraushaar showing in October, which although it may not be classed in the important category, formed a most pleasant *hors d'oeuvre* for the early season and served as an introduction to the more pretentious showings that followed. Early in November, both Reinhardt and De Hauke presented showings that glorified French art. In the Reinhardt show Matisse and Picasso were the outstanding figures, while in point of quality the Derain landscapes offered the most thrilling surprise. An impressive series of Vlamincks and two Pascin's were other features in an interesting selection of works. The De Hauke exhibition, entitled "Classics of Contemporary French Painting," consisted of about thirty works by some of the better known men. The group was representative of the current trend of the best painting in France, with works by Bonnard, Friesz, Marchand and Vlaminck outstanding among those who are known in America. Two delightful Kislings, one of them loaned by Mr. Frank Crowninshield, were notable for their simplicity of statement and fine color. There were several Utrillos, characteristic Dufys, two decorative compositions by Maurice Denis, a Derain and two Marchands in an exhibition which if it included no masterpieces, maintained a consistently high level of quality.

Early in December, the De Hauke Galleries made a second presentation of contemporary French art, containing work of the younger men, many of whom had not previously been shown in America. Although many of these artists seemed merely camp followers of the greater figures in French art, a real interest was contributed to the exhibition by such men as Souverbie, Lurcat, and Surville, all of whom showed paintings with a personal flavor.

A little later in December, at the Durand-Ruel Galleries, were shown a group of forty-two small paintings by Renoir, covering nearly the whole range of his painting from 1878 to 1916. Most of the canvases were studies in color and form, rather than attempts at complete compositions, but nevertheless they gave on a small scale an interesting history of the artist's development, and revealed, especially in the pictures done after 1910, a

(Continued on page 5)

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## LOAN EXHIBITIONS FEATURE SEASON

(Continued from page 4)

solidity of form and richness of color lacking in the earlier work.

The Valentine Galleries, during January, offered one of the best of the season's exhibitions in this field, featuring a single Cezanne landscape and several recent pictures of the first quality by Matisse, Derain and Picasso. The group by Matisse was especially fine, featuring the "Odalique," which ranks among the artist's best paintings. The Derain group formed a perfect foil to the more buoyant Matisse, with such works as three portraits, a small landscape of first quality and the famous "Joueur de Cornemuse," formerly in the Quinn collection. The magnificent landscape by Cezanne formed the climax to the exhibition.

Almost the entire range of the art of Degas was seen in the brilliant retrospective show of this artist which took place at the Durand-Ruel Galleries in February. All of the qualities which made the artist one of the leaders of the modern Renaissance were seen in this showing, which had as its earliest example a sketch for the large canvas in the Tate Gallery, "Jeunes Spartiates s'exerçant à la lutte," painted in 1865. The race track series of the late sixties and seventies and several fine portraits, among them that of Madame de Nitti, were other interesting examples of the fairly early period. Among the most amazing examples of Degas' color organization was a large canvas, "L'Atelier de la modiste," while characteristic pictures of ballerinas or of women in and out of tubs formed another representative grouping. Three of the ballerina portraits shown were among the artist's finest work, and aided greatly in making the exhibition one which gave a very true understanding of Degas' genius.

In April, the most important exhibition of paintings by Pierre Bonnard ever held in America was opened at the De Hauke Galleries. English, French and American collectors and dealers lent canvases which represented the whole period of the artist's career. Comparatively unknown in America, this showing brought before the public an artist recognized in France as one of the greatest living painters. The exhibition was one of the most important events of the year, for it revealed a new and yet mature artist to American eyes. It showed Bonnard not alone as the master of an amazing technique and as a superb colorist, but gave a sense of his tremendous vitality, and his unflagging zest for the creation of beauty.

The important one-man shows of the season may be divided into two categories—those which presented artists previously almost unknown to America and those which revealed recent work of men who had already gained their place in the public eye. In the former category, perhaps the most significant show of the season was that of Jacques Villon at the Brummer Galleries, which opened late in March. This was the first showing of Villon's paintings since the sale of the Quinn collection and astonished those who knew Villon only through the Quinn pictures and the Armory Show, by the artist's growth during recent years. It became apparent that to his earlier mastery of color the artist had added strength and solidity of design, and that the purely mathematical side of his art had become subservient to joy in creation. On the opening day of this exhibition, sixteen of the thirty-five pictures were sold.

The first American showing of Giorgio de Chirico at the Valentine Galleries provided a distinct flurry among the January exhibitions. A sly rascal and an amazing artist, Chirico provided an excellent opportunity for the conservative camp to fly into appropriate rages at the apparition of something new. His work revealed an astonishing command over line, and in his strange figures with featureless faces, balloon like heads and puzzle picture torsos, the discerning detected very human souls.

The Intimate Gallery provided as usual, under the chaperonage of Stieglitz the Silent, provocative exhibitions of the work of those artists fortunate enough to have been taken in under the all-sheltering wing. Chief among these was the Marin show in November, the best that this fine master of the watercolor has ever held. In this, his most recent work, visitors felt the elements which compose our world put in order so that lesser understandings might awaken to their beauty. In the same galleries Georgia O'Keeffe showed a fine representation of her recent work, distinguished as usual by its highly personal character and serene emotion, and forming one of the major events of the New York art season. Bluemner, Picabia, Arthur B. Dove and Peggy Bacon were other artists who contributed to a season of well varied fare.

At the Bourgeois Galleries, whose one-man exhibitions are notably few and precious, Emile Branchard provided in

November one of the most provocative shows, with his dreams of trees and forests, streams and hills, set down with the greatest simplicity, a feeling for color and for order. At the Valentine Galleries, in the same month, Dunoyer de Segonzac, almost none of whose recent paintings had been seen in New York, had a showing of five oils and four landscapes whose clarity of organization gave a new impression of an artist who was recalled by most New York exhibition goers as a painter of splendidly disorganized pictures.

In the field of sculpture, the two outstanding exhibitions were those of Despiau at the Brummer Galleries in November and December and of Epstein at the Ferargil Galleries during an almost overlapping period, thus affording opportunities for provocative contrasts of two widely divergent personalities. The general critical agreement concerning the Despiau show was that no finer contemporary sculpture has been seen in New York. The portrait heads of this hitherto little known French sculptor, without an insincere or boastful gesture, conquered New York by their eloquence, their superb beauty of modelling, in which each part of the surface was worked over until it became a living form. The stormy Epstein, whose every bronze seemed an echo of protest against an unappreciative and misunderstanding world, naturally aroused more divergence of opinion. The exhibition was at all events a psychological revelation and presented quite as much material for analysis as for esthetic study. Strength was the dominant keynote in this exhibition, a strength sometimes taking unpleasant forms that seemed to fear beauty, but whether one liked it or not, each piece in the show was arresting and demanded attention by the vigor of its modelling, the violence of its forms. Outstanding in the show was the life size figure of the Madonna and Child, which summed up the entire spirit of Epstein's art, his spirit of tragedy and despair.

A third important sculpture event of the season was the Gaston Lachaise show at the Brummer Galleries in March. In the same rooms in which had been seen Maillol's "Flora" and Despiau's "Eve," the exhibits of Lachaise were able to carry on the tradition of noble sculpture which those great works had established. Before this exhibition and largely owing to lack of space, Lachaise had become known largely for his small figures. This winter's show gave the public an opportunity to become acquainted with the life size heads and heroic figures, to which the other work is but the prelude. The exhibition was dominated by the "Woman," a creature of full, rounded forms and magnificent gestures, executed with the most sensitive of modelling, and amazing feeling for movement.

Two lesser artists, but both fine crafts-

men with a genuine feeling for their medium and a sensitive feeling for form, also contributed to make the season interesting in so far as sculpture was concerned. One of these, William Zorach, showed his work in March at the Kraushaar Galleries. In almost all of his work there was felt a broad simplicity of statement, a firmness and solidity that found its most successful expression in the carved wooden figures, where light fell upon broadly defined planes. The other, Robert Laurent, revealed in his exhibition at the Valentine Galleries a search for greater solidity of form and depth of expression than was evident in his previous work, fine though it was from the point of view of craftsmanship. Together with some of the more decorative compositions which are associated with his name, there were found in this year's exhibition, several large figures, such as "The Woman Drying Her Hair," and "Mimi" which added an admirable compactness and energy to the delicate feeling for his material that had always been evidenced by Laurent.

The Poupelet exhibition at the Montross Galleries in April, may partially be classified with the sculpture shows of the year, since there were six small bronzes included, as well as a series of drawings of animals—a sculptor's notes of form and movement. In this necessarily limited exhibition such works as the "Anon de Trois Semaines" revealed their creator as in the front rank of present day animaliers, while the distinguished drawings were intensely significant and satisfying.

The only group sculpture show of the season was held at the Wildenstein Galleries, with a representation of nine artists—Bourdelle, Despiau, Dobson, Epstein, Haller, Kolbe, Maillol, Mestrovic and Milles. Although Maillol and Despiau each had only a single contribution, they dominated the show. None of the other artists, with the possible exception of Kolbe seemed quite free from the influences of his immediate predecessors or contemporaries. Kolbe despite his superb modelling scarcely appeared to have command over the complete figure; Dobson revealed obvious doubts to Maillol; Bourdelle showed himself powerful and dramatic, while Carl Milles, considered the leader of Swedish sculpture of today, appeared rather negligible, perhaps due to an unfortunate selection of work. The one Epstein, "Senegalese Woman," revealed undeniable power.

The large group shows of paintings included as usual the Academy, with its winter and spring shows, the Annual Exhibition of the Associated Dealers in American Painting at the Anderson Galleries in February, the Spring Frolic of the Independents in March, the Salons of America in May and the Annual

(Continued on page 6)

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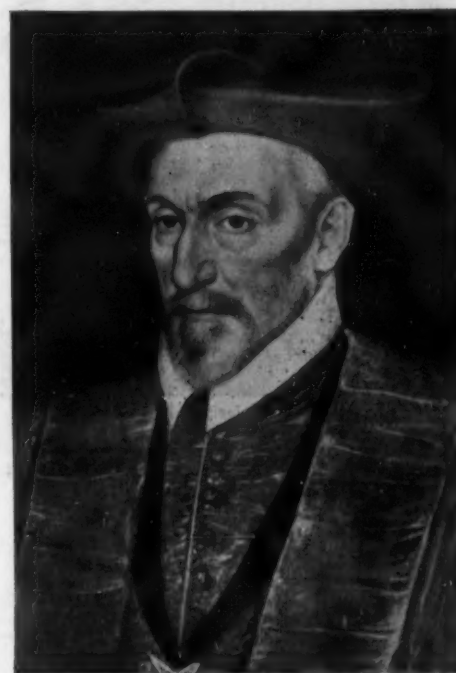
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## LOAN EXHIBITIONS FEATURE SEASON

(Continued from page 5)

Member's Show of the Whitney Studio Club, also in May. The Academy, having recovered from its brief generous gesture towards the modernists, regained this year its quondam dignity and remoteness from life, and those who wandered about among its winter and spring exhibits, suffered no disagreeable shocks. The Annual Exhibition of the American dealers in February and March presented more than a century of activity in native art. Seven firms belonging to the Association participated in the exhibition: M. Knoedler & Company, William Macbeth Gallery, Milch Galleries, Kennedy & Company, C. W. Kraushaar, the Casson Galleries and the Ferargil Galleries. The exhibition was a distinct advance over that of the previous year. A higher standard of selection was set and the number of pictures of only minor interest was greatly decreased. In consequence, the show was a brilliant one and within the limits they have set themselves the organizers of the exhibition presented works which reflected credit on their judgment and on American painting. Of the older men, fine pictures by Chase, Dearth, Duveneck, Fuller, Homer, Prendergast, Twachtman and Thayer were shown. The Macbeth Galleries lent an excellent Duveneck, "Head of a Woman"; Knoedler's showed Fuller's fine "Hannah," and a powerful Homer, "Cape Trinity," while Kraushaar sent two delightful Prendergasts, "Arcadia" and "Picnic Grove." The Sargent portrait from the Ferargil Galleries was a great improvement over his picture of the previous year. The best of the Twachtmans, "Gloucester Boats," was the contribution of the Milch Galleries while the same galleries showed a fine Thayer, the Portrait of Alice Rich. Among the pictures by living men were many works of distinguished quality. Beal, Coleman, du Bois, Davies, Hassam, Luks, Melchers and Sloan were each represented by pictures of unusual importance. The Hassam "Barque," is one of the best of his early canvases while the excellent group of Davies was distinguished by two of his recent Italian pictures, shown by Ferargil, and by "Romance," from the Macbeth Galleries.

The Spring frolics of the Independents and their offshoot, the Salons of America, gave as usual, a welcome diversion to the art season. If neither provided a first showing to many geniuses, both were gala affairs in which the naive elbowed the sophisticated and a general good time was had by all. In them, many artists experienced for the first time the thrill of public exhibition, while a large number of the already arrived mingled in democratic companionship with the less acclaimed. If both exhibitions seem to have lost their primary purpose, they still serve as major diversissements in the art season, and perhaps next year the discoveries of unheralded genius may be more considerable.

The annual member's show of the Whitney Studio Club, a large affair with over a thousand entries, included as did the Salons and the Independents, both the arrived and the unarrived. The Whitney Club has for some time been a favorable spot for discovering talent and this year's show revealed as usual, some promising work among members who had not yet been honored by an uptown exhibition.

In addition to their showings at the Anderson Galleries, several of the American dealers held significant shows during the season. The finest show of the season at the Babcock Galleries was that of the work of Thomas Eakins, in which two small water colors and thirteen oils revealed to an interested public several characteristic phases of this powerful artist. Here the outstanding works, the portraits of "Dr. Gross," and "Clara," revealed Eakins as an uncompromising realist, an artist of astounding perceptions.

At the Milch Galleries, the large showing of the work of Gari Melchers in December, presented in a comprehensive way the fine craftsmanship characteristic of this artist. Drawings, pastels, water-colors and oils were included in the exhibition, and in such paintings as "The Bride," and "Church Interior," were evidenced that authentic quality and feeling for delightful detail which have given Melchers a place of his own in contemporary American art.

The most notable exhibition of the year at the Ehrich Galleries was the Gilbert Stuart show which opened in February, commemorating the centenary of the artist's death. Fourteen portraits, representative of nearly the whole of Stuart's career were shown, forming one of the most important Stuart shows ever held in New York. Important features of the exhibition were the portraits of Major General Henry Dearborn, of Mrs. Perez Morton, a brilliant and sparkling work, and of Mrs. Benjamin Tappan, revealing Stuart's power as a realist. Stuart's honesty, his search for the actual character of his subjects was frequently emphasized in the exhibition.

The feature of the Macbeth season was as usual their annual show in which thirty artists sponsored by the galleries found representation in an exhibition of landscapes, figure pieces and portraits. Among the landscapes were found an interesting Blakelock, "After Sundown," "Pont Aven," by Childe Hassam, John Noble's amusing "Low Tide," and Alden Weir's verdant, "Back Lots." Gifford Beal's notable "Net Wagon" was a feature of the show, while among the portraitists Luks, Henri, Duveneck and Sargent were found with characteristic works. Among the figure pieces Maurice Prendergast's bright mosaic stood out in contrast with a high-toned Frieske, Tarbell and Chase interiors and Dewing's hazy ladies. The Grand Central Galleries, which have as usual had a large number of exhibitions during the current season, counted among their most important shows the Sargent drawings in February, the large exhibition of Blashfield murals and cartoons for murals, the annual showing of the American Society of Miniaturists, and the large benefit exhibit of Portraits of Distinguished Women, in which portraits by English and American artists of the XVIIIth century made interesting contrasts with contemporary work.

At the Dudensing Galleries, who have sponsored mainly the young American artist of decorative tendencies there have been interesting shows of Buk, Nura, Agnes Tait, Jo Cantine, Joseph Pollet, Arnold Wiltz, Alice Flint and Herman Trunk, to mention but a few of the talents sponsored by these galleries. A few exhibitions of the work of foreign artists were also held here this year, chief among them that of the colorful work of the brothers Zubiaurre.

The Montross Galleries have not only sponsored this season the work of such

American artists as Robert Hallowell, Burchfield, Varnum Poore, Charles Coier and Ross Shattuck but have also held a fine showing of the work of Arthur B. Davies, of whom Mr. Montross holds a notable selection of paintings. Another outstanding show at the Montross Galleries was the group exhibition of French and American artists, which had as its feature a remarkable painting by Arnold Friedman, "The White Pony." In the French group a fine Derain still life and two Vlamincks afforded interesting contrasts of vision and technique.

One of the best of the late season shows, was the Newhouse exhibition of American art from Gilbert Stuart to Arthur B. Davies, held in May. Chronologically the exhibition began with the portrait of Mrs. Luke White and her son by Stuart; Blakelock, Thayer, Inness and Remington, followed by Chase, Currier, Murphy, Sargent and Bellows filled the middle period. Luks, Kent and Davies represented contemporary art. The Remington, which was an almost unknown example, the Moran, of amazing and painstaking technique, two excellent Blakelocks and one of Chase's finest paintings were features of the exhibition.

In the field of prints, the Knoedler Galleries, Keppel, and Agnew with a single large exhibition, dominated the season. The Knoedler shows, both of old masters and of modern prints, upheld their usual high quality, culminating in the magnificent retrospective exhibition of Dürer wood-cuts. The Keppel Galleries also held throughout the season a series of shows in which the emphasis was on contemporary art, including French, English and American print makers, although there were a few showings of the classic etchers and engravers.

## DE GROOT COMPLETES DUTCH CATALOGUE

THE HAGUE.—On May 28th Dr. C. Hofstede De Groot celebrated the completion of his last volume of the series of *A Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century*, based on the work of John Smith, upon which he has been engaged for the past twenty years. To commemorate the occasion Dr. De Groot invited his various associates and assistants to join him here. A large majority of them were present. Among them are Dr. De Groot's first assistant, Dr. W. R. Valentiner and the firm of Van Diemen is well represented by the head of its New York house, Dr. Karl Lilienfeld, Dr. Edward Plietzsch, of the Berlin house and Dr. Otto Hirschmann of the Amsterdam office all of whom have at some time assisted in the preparation of various volumes.

Others who have aided in the compilation of the volumes and who are attending the celebration are: Dr. Kurt Freise, Dr. Kurt Erasmus, Dr. Heinrich Michmann, Dr. H. Kauffman and Dr. W. Stechow.

The pictures in the various volumes of the catalogue are arranged according to their subjects in groups—Sacred History, Mythology, Profane History, Allegory, Genre, Portraiture, Landscape, Still-life and Undescribed Pictures. Within each group the pictures known to exist are described as far as possible in the alphabetical order of the names of the town where they are preserved.



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## BACHE BUYS TWO BENSON PICTURES

Jules S. Bache, banker and broker, who sailed for Europe on Thursday, has acquired within the last twelve months four rare Italian paintings of the fifteenth century, according to The New York Times. The price paid for the latest acquisitions could not be learned.

All of the paintings were obtained through Sir Joseph Duveen. Two of them, "Portrait of the Sasseti," by Ghirlandajo, and the "Flight Into Egypt," by Cosimo Tura, are from the Benson collection. Bellini's "Madonna and Child," a panel fourteen by eleven inches, came from the collection of the Duke of Hamilton. The fourth picture is Carlo Crivelli's "Madonna and Child."

In regard to a report that he would buy the "Cowper Madonna" by Raphael, recently acquired by Sir Joseph Duveen from Lady Desborough for the reported price of \$875,000, but still in England, Mr. Bache said there was hardly any chance that he would purchase the painting.

## ARTS COLLECTION FUND PLANS DISPLAYS

LONDON.—To mark the completion of twenty-five years of patriotic effort to inculcate a real interest in the welfare of our national art institutions, the authorities of the National Art Collections Fund have prepared a series of commemorative displays, says A. C. R. Carter in the London Daily Telegraph. These should go far towards bringing into renewed prominence the public-spirited endeavors of the society, and also convince every

lover of art who has not enrolled himself as a member to join immediately.

Owing to the efforts of Sir Robert Witt, the chairman, and Mr. Alec Martin, the honorary secretary, a great accession of membership was brought about last year, and, at the present time the roll stands at 7,230, which may be contrasted with the 550 announced as the membership at the first general meeting, November 11, 1903.

The extraordinary success of the soirée held last year, when members were entertained at Burlington House during the session of the Flemish Art Exhibition, promises to be repeated on May 31, when the London Museum is to be set apart for a soirée at which Princess Mary, accompanied by Viscount Lascelles (one of the three trustees of this popular museum) will receive the guests.

Next there is to be another gala night on June 5 at the Victoria and Albert Museum, when members of the fund will be welcomed by the Duke and Duchess of York between 9.15 p. m. and midnight. The special exhibit to be arranged will consist of those works of art acquired for the national institutions largely by the efforts of the fund, and, in consequence, there will be seen such treasures as the Holbein "Christine of Denmark," the Rokeby Velasquez, the Brueghel "Adoration of the Kings," and many other masterpieces which would assuredly have been lost to England save for the generous intervention of the members of the fund.

It is indeed an achievement that, since 1903, the fund has raised £224,096 in hard cash, and, in addition, has been able to induce the gift of numerous valuable pictures and works of art.

Another approaching event of importance will be an exhibition at the Agnew Galleries of a wonderful selection of Gainsborough's masterpieces, which will include several outstanding works which were not lent to the Gainsborough Bicentenary Exhibition at Ipswich last year. It should also be stated that Messrs. Ag-

new have made the generous promise to endow the fund with the proceeds from admission fees without any deduction whatever for expenses.

On June 22 members of the fund are to be invited to a garden party at Hampton Court (by permission of his Majesty), and the famous picture galleries will be a great attraction. The house, too, in which Sir Christopher Wren lived, the Old Court House, near the green, is to be thrown open for inspection by the courtesy of one of the members of the fund, Mr. N. E. Lamplugh.

Cordial practical interest in the fund is being shown by the British Antique Dealers' Association. Not only are members admitted free, but the committee intends to hand over half of the proceeds of the exhibition to the fund. As for the approaching Daily Telegraph exhibition of antiques and works of art, to be held at Olympia from July 19 to August 1, members are to have the privilege of admission on presentation of their cards. In order, too, to disseminate a knowledge of the fund's aims and purposes, a space has been allotted free of charge in which a bureau of information in connection with the society will be active.

## MACPHERSON PRINTS SAVED FOR ENGLAND

LONDON.—The Macpherson collection of maritime prints and paintings has been purchased for presentation to the nation. The purchaser, who has secured the collection in order to prevent it from being divided or taken out of the country, desires to remain anonymous. The collection, it is stated, has been purchased from Mr. A. G. H. Macpherson, the collector, for £90,000, and will be placed in the National Maritime Museum at Greenwich.

It will be recalled that in August last year the Society for Nautical Research made an appeal for funds to acquire the collection, and thus prevent what is regarded as a national asset from being sold abroad. The value of the collection was estimated at £120,000, but Mr. Macpherson indicated that he was prepared to accept a big reduction so that the people of this country, whose sea history is told in the collection, might have it for their own. Excluding books of engravings and atlases, there are about 11,000 items, and the works include naval actions, naval ships, steamships, yachts, seaports, etc.

## ROYALTY VISITS BRITISH SHOW

LONDON.—The Queen accompanied by Princess Mary, Viscountess Lascelles, paid a private visit to the exhibition of art treasures, organized by the British Antique Dealers' Association, at the Grafton Galleries and remained for an hour and a half; examining the priceless exhibits.

The Royal visitors arrived soon after the public had left, and were conducted round the exhibition by Mr. Frank Partridge.

Her Majesty particularly admired a XIXth century miniature model of a ship in boxwood, and for a long time she stood looking at a rigged model of a seventy-four-gun battleship, made by a French prisoner of war.

The Queen called Princess Mary over specially to look at a walnut cabinet with folding doors, on which are set engravings of George I. and George II. The Queen also examined a George II. cheval screen, exhibited by Mr. Partridge, and asked him if it were his own. A collection of foreign silver attracted her attention, and she examined many of the pieces closely and carefully.

The magnificent Orpheus cup of enamelled gold, made by Benvenuto Cellini, from the collection of the late Baron de Rothschild was one of the things which the Queen asked specially to see, and she inspected the rich enamel and jewel work with great attention.

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**RECORD PRICES IN  
BOERNER PRINT SALE**

(Continued from page 1)  
remarkable purchases. Mr. Sessler paid 16,000 marks for The Adoration of the Magi, a wonderful composition of Mantegna's studio and 22,000 marks for The Last Judgment, another imposing Italian print of Florentine origin. The most important print of this Early Ital-

ian set, Hercules and Antaeus, also of the highest quality and significance, went for the sensational price of 24,000 marks to Messrs. Colnaghi. The remarkably fine and extremely rare set of the so-called Ranks and Conditions of Men, ascribed to Baccio Baldini, was purchased by Mr. Sessler, after a hard fight, for 16,000 marks. Messrs. Colnaghi on the other hand got the magnificent Bust of a Woman, one of the outstanding engravings by Jacopo de Barbari, for 17,000 marks. This firm

purchased also The Battle of Sea-Gods, two portions together, a very important work of Mantegna, for 13,500 marks (taxation 500 marks!), the Virgin and Child enthroned, with Saints and Angels by the interesting old Florentine Master of the Larger Vienna Passion for 29,000 M. Robetta's Sebastian and Rochus, taxes at 4,000, went for 10,000 marks to Mr. Sessler. The very beautiful engravings by Rosset de Modena were purchased by Messrs. Colnaghi, the Nativity fetching the highest price, (18,000).

There was, besides these Early Italian Engravings, a good number of important German woodcuts of the XVth century, very well preserved and beautifully colored, most of them of the utmost rarity or even "Unica." The well known antiquarian bookseller, Rosenthal of Munich, gave 10,000 marks for the Annunciation, Dr. Weiss of Munich 4,200 for five interesting "Dotted Prints."

Very fine engravings by Albrecht Durer fetched high prices as usual, Mr. Sessler and Mr. Dawbarn of The Fine Art Society, London, buying the most important items. The wonderful impression of The Knight, Death and The Devil brought 16,000 marks (Sessler), which is more than the Hagenscopy attained last year. The Durer woodcuts also went high. The splendid volume containing the three famous great woodcut-sets, from the Pirckheimer Library and later in the possession of the Earl of Arundel and Surrey, was purchased for 25,000 by a Dutch collector. Also the record price of 21,000 marks paid for the wonderful and brilliant impression of the Lamentation for Christ by Israhel van Meck-nem is an extremely high one.

The great sensation, however, of the sale's second day was brought about by the two marvelous copies of Rembrandt's Presentation in the Temple, the one on Japan paper going up to the startling sum of 43,000 marks (Colnaghi) the other one fetching 35,000 marks (anonymous continental buyer).

The grand total of the auction was over 1,000,000 gold marks (\$250,000) a result, which again shows the great importance of Messrs. Boerner's sales for the world's print market. It must be noticed that some of the items in this sale were American property and it is to be hoped that this fact may be considered as a sign of a new development of American-German relationship.

In the following summary we only can give some of the most interesting items. (Prices in Gold Marks, without the 15% auction commission).

**CATALOGUE 157**

No.	Marks
42—Zooan Andrea, four women dancing	2,000
43—Anonymous Woodcuts, The Annunciation, Schreiber 326	10,000
44—Anonymous Woodcuts, The Crucifixion, No. 406	6,000
46—Anonymous Woodcuts, The Mass of St. Gregory, Schr. 1472a	4,000
49—Five dotted Prints	4,200
62—Anonymous Italian Masters: School of Mantegna, Adoration of the Magi, B. XIII, 233, 9	16,000
63—Anonymous Italian Masters: North-Italian School, Minerva and another goddess reclining, Pass. V, 21, 34	4,000
65—Anonymous Italian Masters: School of Mantegna, Hercules and Antaeus, B. XIII, 202, 1	24,000
66—Anonymous Italian Masters: Old Florentine School (broad manner), The Last Judgment, B. XIII, 268, 23	22,000
88—Baccio Baldini (ascribed to) The Ranks and Conditions of Men, B. XIII, 32 seq. 19-25, 27	16,000
97—Jacopo de Barbari, bust of a woman, B. XIII, 103, 3	17,000
250—Giovanni Antonio da Brescia, The Scourging of Christ, Pass. V, 107, 29	4,800
274—Hans Burgkmair, the elder, Lovers surprised by Death, Chiaroscuro (3 blocks) Dodg. 4611	4,100
303—Guilio Campagnola, Shepherds in a landscape, Pass. V, 168, 9	3,000
374—Albrecht Durer, Adam and Eve, B. 1	9,800
392—Albrecht Durer, St. Eustace, B. 57, 4,000	
394—Albrecht Durer, St. Jerome seated near a pollard willow, B. 59	9,000
410—Albrecht Durer, Knight, Devil and Death, B. 98	16,000
413—Albrecht Durer, The Coat of arms with a skull, B. 101	7,500
418—Albrecht Durer (woodcuts): The great Passion—The Apocalypse; The life of the holy Virgin. In one volume. From the Pirckheimer library	25,000

(Continued on page 9)



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## RECORD PRICES IN BOERNER PRINT SALE

(Continued from page 8)

429—Albrecht Durer, The Last Supper, B. 53 (Vincent Mayer coll.)	2,700
434—Durer, Life of the holy Virgin, B. 76-95 (1st and only complete edition, with Latin text)	1,800
435—Durer, Frontispiece to the Life of the Virgin, B. 76	2,000
444—Durer, Death of the Virgin, B. 93	1,800
473—A. van Dyck, Jan Snellinx, before all letters	8,000
508—Jacopo Francia, Lucretia, B. 41	3,600
580—Augustin Hirschvogel, The landscape with the big tree, B. 73	5,000
689—Andrea Mantegna, Battle of sea-gods, the two portions together, B. 17-18	13,500
712—Israhel van Meckenem, The marriage of the Virgin, B. 33	6,200
720—Israhel van Meckenem, The Lamentation for Christ, Pass. II, 83, 8	21,000
722—Master of the Larger Vienna Passion, The Virgin and child enthroned with Saints and Angels, Pass. V, 14, 7	29,000
727—The Master with rat-trap, B. 1	3,000
748—Girolamo Mocetto, The Virgin and Child enthroned with Saints and Angels, Pass. V, 136, 10	5,100
761—Monogrammist F. v. B., The judgment of Salomon, B. 2	31,000
767—Monogrammist, I. e., Christ in the desert with angels, B. VI, 169	8,500
768—Monogrammist, I. I. Ca, The Nativity, B. XIII, 370, 1	10,000
792—Niello, Ornament, Duch. 370	2,000
911—Marcantonio Raimondi, St. George, B. 98	1,010
947—Rembrandt, The angel appearing to the shepherds, B. 44	3,500
948—Rembrandt, Adoration of the shepherds, B. 46	2,400
950—Rembrandt, The Presentation in the Temple, B. 50, from the Straeter and R. Gutekunst collections. On Japan paper	43,000
951—Rembrandt, The Presentation in the Temple, B. 50 (Remy, Barnard and Davidsohn coll.)	36,000
967—Rembrandt, The Omval, B. 209	3,000
968—Rembrandt, Landscape, B. 212	4,200
969—Rembrandt, Landscape with three gabled cottages, B. 217	9,100
970—Rembrandt, Landscape with a cottage and a haybarn, B. 225	5,100
977—Rembrandt, Cornelius Claesz Anso, B. 271	3,200
995—Christofano Robetta, St. Sebastian and St. Rochus, B. 14	10,000
1010—Rosex da Modena, The Nativity, Pass. 70	18,000
101—Rosex da Modena, Lazarus, Pass. 83c	5,200
1012—Rosex da Modena, David with the head of Goliath	3,000
1262—Martin Zasinger, Two lovers, B. 15	3,000
Christ, B. 12	10,500
1064—Martin Schongauer, Christ descending into hell, B. 19	6,250
1069—Martin Schongauer, The Virgin with a parrot, B. 29	13,000
1081—Martin Schongauer, Going to market, B. 88	3,500
1262—Martin Sasinger, Two lovers, B. 15	3,000
1397—John Raphael Smith, Almeria, Sm. 106	2,900
1453—Dean Wolstenholme, Coursing, 4 pl., printed in colors	2,850
1454—Dean Wolstenholme, Hunting scene, printed in colors	2,200
1455—Dean Wolstenholme, Beagles, Foxhounds, harriers, staghounds	3,800

## GREEK SLAB FOR BRITISH MUSEUM

LONDON.—Among the Greek and Roman antiquities acquired by the Trustees of the British Museum and approved at their monthly meeting on May 12 says the London Times, is a limestone slab with a Greek inscription of the mid-third century A.D. relating to the Antonine games at Memphis. There is also a hematite gem of the same period, found in Cyprus, with a Roman soldier engraved on one side of it and an amphora on the other, the spaces being filled with Gnostic formulae and incantations.

Other additions to the same department are an archaic Greek terra-cotta robed and seated figure of a goddess; a red-figured oinochoe with a drawing of a chariot race, and a polychrome lekythos, apparently representing a girl invoking the aid of the moon in recalling her faithless lover, a scene reminiscent of the incantation in the second idyll of Theocritus. Mr. Robert Mond presented an Assyrian relief, probably of the reign of Tiglath-pileser III. (745-728 B. C.), repre-



"BUST OF A WOMAN"

By JACOPO DE BARBARI

Sold for 17,000 Marks at the Boerner sale

sented two Assyrian soldiers, in armor of a pattern probably borrowed from the Elamites, scaling with ladders (an unusual detail) a fortress-wall; and a mull's head of lapis lazuli, Sumerian in character, set in an Egyptian gold mount, of typical design, representing two disked uraei over a group of lilies in a basket.

The late Mr. George F. Schuster bequeathed to the Museum a small water color portrait of the late Sir Claude Phillips, by Percy Anderson, painted in 1916; and Mrs. Warren has made a gift of nine drawings by her father, the late Mr. H. C. Selous, a water color drawing by Richard Westall, R.A., "A Young Woodcutter," a mezzotint, "Lady Louisa Manners," by Charles Turner after Hoppner (a rare engraver's proof, only one other impression of this state being known), and the only impression known of the proof before the letters of the same engraver's aquatint after J. J. Chalon, "The Turnpike Gate." Purchases for the Print Room include:

A water color landscape by Phillips de Koninck, with notes on the back of the

places represented, a signed drawing by Hendrik van Cleve (d. 1589), a Flemish artist unrepresented in the collection, and four Japanese woodcuts—an actor, by Yamamoto Yoshinobu, a lady on a river bank, by Kiyonaga, two girls dancing, by Yeisho, and "Umezawa," one of the Thirty-Six Views of Fuji, by Hokusai.

Mr. Anthony de Rothschild has presented a Chinese ink-pallet of Chun ware. Good specimens of this classic ware, made at Chun Chou in Honan, chiefly in the Sung and Yuan Dynasties (Xth to XIVth centuries), are now very hard to obtain, since it is very highly prized in China itself. Other additions to the collection of ceramics are a Chinese porcelain libation-cup with Chia Ching mark (1522-26); a Chelsea fish-shaped dish and cover, about 1755; a tea-pot of Kunckel's red glass, about 1700; and a Rakka pottery bowl.

A series of objects from British Somaliland and gilt bronze figure of Buddha with inlaid inscription dated A. D. 1539 and other objects from Nepal have been added to the ethnographical collection.

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CONVERSATIONS WITH A  
METROPOLITAN GUARD

*Editorial Note:*—The guard in the following report is of course an apocryphal character as any one who reads his "conversation" will see at once. The guards at the Metropolitan Museum are not quite omniscient as those who have sought for information at their hands will testify. It is even possible that there is no one in Museum who has completely pierced the veils of mystery which surround its activities. Our guard, then, who retails rumors of rape and upheaval, is a composite figure but we believe that buried beneath the sand of his loquacity there are specks of gold. We have been careful to delete names of particular persons wherever it has been impossible to secure confirmation from them of the guard's animadversions. The gentleman himself was not so cautious but also he made no allowances for the fact that even museum trustees sometimes change their minds.

I see, said our uniformed friend, that you notice that blank space on the wall where Rembrandt's "Philosopher" used to hang. You remember the picture, of course, the bearded man, who may have been Virgil, resting his right hand on the head of a marble bust. The living man and the ancient Greek faced each other and seemed in communion. It was a great picture, one of the finest Rembrandts in the Museum. The late Mrs. Collis P. Huntington owned it and we have had it on loan for about three years. I had hoped that it would stay for it was a favorite with everyone and a splendid example of Rembrandt's later period. Two other Huntington pictures have gone, also, a pair of portraits by Frans Hals. They were fine, too, and will be sadly missed, for we cannot well afford to lose any of our really good pictures.

Of course the pictures which the Huntingtons, father and son, have given us are still here, the Vermeer, Hal's "Portrait of a Man" which hangs at the head

of the stairs, Rembrandt's "Flora" and "Hendrickje," the Cuyp and others and we have fine Rembrandts besides these, but "The Philosopher" was unique and to many meant much more than even his best portraits.

Where they have gone I can't be sure. The three were taken away by a very well-known dealer and I hear that he has bought them, but of course one never knows.

Changes are always disturbing, especially when they occur in an institution like this which ordinarily goes along very quietly, gathering things slowly and a little sadly as old friends die, and sometimes venturing to buy. The latter is dangerous, though, because when we buy something everyone feels that he has a right to criticize it and we miss the protection of the restraint which respect for the dead enforces.

You can't imagine how thankless trustees can be. We name parts of the museum for them and hang some of their greatest treasures and still they blame us and resign from boards when we buy a picture they don't approve of. They adopt a severe attitude toward our scholarship and threaten to withdraw their support unless changes are made. Perhaps you noticed the shadow which darkens everything here today? Don't be misled into thinking that it's caused by clouds in the sky. The pall of a trustee's anger is over us and there are rumors that only radical changes will lighten it.

I can't tell you what the changes are and I wish I could say that all of them would be for the better. We have been very peaceful, most of the time, and disturbances may be more harmful than beneficial. Of course this doesn't really affect the guards. We shall go on as usual and our public will come and look at "The Storm" and "Friedland" as they have always done and ask questions about things which have been here for only a year or so and are therefore unfamiliar to us. Not that we mind, because we just pass such people on from one to another until they find what they want or something equally good. No, neither the guards nor the public will notice any great difference, you may be sure of that.

Modernism in the museum? Why, we have a section of modern decorative art quite as good as the Macy show that everybody is talking about. Pictures? What do we want of such things in the Metropolitan? No, it isn't the Academy that's responsible even though there are academicians on the board. Our most prominent trustees are just as sound in their opinions about art as are Mr. French and Mr. Blashfield.

No, it is quite useless for people to storm about the Museum, to talk of "active policies" and "intelligent buying." When an institution gets to be as big as we are it just goes on. You can't stop it, you can't change it. So why try?

## EXPERTS

For the first time in some weeks THE ART NEWS has received no communications about the question of "Experts and Expertise." Our English readers, and the commentator in *The Burlington*, may be interested to know that "Expertise" refers to the activity of the expert and not to the certificates he writes and is defined as "expert opinion or reference of a subject to, or its consideration by experts" (Webster).

If opinion on the subject, as expressed by our many correspondents, may be condensed there are a few articles of faith on which almost everyone seems agreed.

No one has denied the great value of scholarship and the necessity for it but there would appear to be general mistrust of the man, who, although not admittedly a dealer, makes his scholarship the basis of a profitable business.

There is every respect for the scholar who by study and experience has qualified as an expert in his chosen field but there is an equally strong belief that such a man should confine his activities to his specialty.



"HERCULES AND ANTAEUS"

By a XVTH CENTURY ITALIAN MASTER  
Sold for 24,000 Marks at the Boerner Print Sale

From the fact that there is so much opposition to the practice it is evident that there are experts who have a financial as well as a scholarly interest in art and in individual works of which their opinion largely determines the price. It is apparent, too, that both collectors and dealers suffer from the pronouncements of such unscrupulous men.

Both dealers and collectors in America are beginning to demand something more than the reputation created by an unreadable book from an expert before they place great reliance upon his certificate. The records of "authenticated" pictures at auction sales are watched and the expert whose "Rembrandt" brings a copyist's price loses something of his prestige.

It seems to be generally believed that to be anything but harmful an expert must be a scholar of great experience with sufficient courage to refuse "gifts," direct or indirect, and to maintain an absolutely disinterested attitude toward the monetary value of the works of art he examines.

It would appear also, that works of art are not the only rarities.

## LONDON

By LOUISE GORDON-STABLES

No little curiosity is evinced as to whether or not the Raphael Madonna, bought from Lady Desborough by the firm of Duveen for the record sum of £175,000 is to find its ultimate home in America. There appears at present to be no definite destiny decided on its behalf and it is quite within the bounds of possibility that it may stay in this country. The agent in this sensational purchase was Mr. Arthur Ruck who has been the intermediary in many an interesting change of ownership. I understand that notwithstanding the large sum involved, there was considerable rivalry displayed among a number of bidders, a fact which goes to substantiate the oft-repeated assertion that when a work of unassailable quality and merit is involved, there is al-

ways the necessary money forthcoming to secure it.

It is probably due to the deflection of wealth to the Old Masters that the New Masters at the Royal Academy tend this year to place conspicuously modest sums upon their works. Even the Academician, George Clausen, with the honors of knighthood recently upon him, is prepared to let a couple of his canvases, and good ones at that, go respectively for 150 and 250 guineas apiece. Another Academician, Julius Olsson, values a quite charming composition at no more than 50 guineas, while sculpture, of which the actual material, it must be remembered, represents considerable out-of-pocket expense, is priced, presumably to stimulate a public notably sluggish in regard to such investment, at even more strikingly modest sums. On the other hand, Sir William Orpen believes in keeping prices at high-water mark and places 2,000 guineas on his "Black Cap," which few will consider to be among his finest efforts. And apropos of his essays into the region of the symbolical, this artist has lately gone so far as virtually to recognize that his ideas in this direction do occasionally miss fire, for he has most surprisingly altered his "To the Unknown British Warrior in France," the much debated canvas of the Academy of five years ago, and by deleting the attendant angels and Tommies, made of it a quite different, and it must be confessed, not a particularly interesting, picture. In its new form he has presented it to the Imperial War Museum at South Kensington, an institution visited, I fear, by remarkably few, though it contains some fine things.

A few years ago, Queen Mary, when exploring the antique shops of the Isle of Wight, came across a death-mask of Admiral Nelson, and this mask together with another, which was probably taken some time later when his body had been brought to Portsmouth, are shown among the interesting Nelson relics now being exhibited at the Spink Galleries in King Street, St. James'. Professor Callender has been largely instrumental in gathering together the large number of relics, which range from pictures to personal belongings, from letters to china. The famous telescope which the wily commander placed to his blind eye on the naval occasion when it best suited him

not to see the instructions signalled, is there, as are also the diamond aigrette with the wonderful device for revolving it so that it might reflect the light with added brilliance, and the shoe buckles sent by Captain Hardy to the disconsolate Emma after his death on board "The Victory." The exhibition is a loan one organized for the "Save the Victory Fund," but nevertheless I hear that a number of offers of purchase have already been received from American enthusiasts.

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An additional interest is given to the excellent show of watercolors and etchings by James McBeay at the Lefevre Galleries, King Street, S. W., by the recent achievement at Sotheby's of a new auction record for an etching by this most appreciated artist, namely that of £445 for an impression of his "Dawn; the Camel Patrol Setting Out," an advance of £5 upon the previous record fetched in 1926 by a similar print in New York. The spirit of the etchings pervades the watercolor drawings, which have the charm of sensitive line and skilfully handled lighting. In another room Cadwallader Washburn, who comes to us from America, shows a collection of etchings which possess undeniable strength and originality of treatment.

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Artists of royal blood are apt to find their lineage a drawback rather than an asset when it comes to a matter of serious consideration in terms of their craft. But Princess Pat, or as she is now known, Lady Patricia Ramsay, has vindicated by her show at the Goupil Gallery, her right to rank among the painters of quality. In her sojournings in the Bermudas and in Ceylon, she has had the opportunity of studying exhaustively the glamour of Nature in these exotic regions and the rich generosity of the sun, as it illumines river and waving palm-trees, brown bodies and sun-baked villages. She has chosen a modernistic technique which suits her subjects well and the result is a collection of canvases which give a vivid impression of that which she has visualized.

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For some time past Evan Thomas of Dover Street has made a special feature of "treen" or those wooden articles of domestic and personal use, used by countryfolk and for the most part fashioned by themselves with no more elaborate tool than a claspknife. The *Daily Telegraph* Exhibition of Antiques which opens at Olympia in July is to have a very fine collection of these objects on loan; they will range from the XVth to the XVIIIth century, and the 1,200 items will incidentally throw much of light on the social conditions and customs proper to their day.

The *London Morning Post* publishes in its issue of May 10 some additional information concerning the sculpture in Carrara marble claimed by the German critic, Franz Kieslinger, as an unfinished work of Michelangelo. Kieslinger's arguments merit the more attention because they are published in the Year Book of Prussian Art Collections, a work issued with the authority of the most competent art circles in Germany.

The block, of white Carrara marble, about 22 inches high, portrays a girl crouching forward over her knees, with the hands clasped upwards, and appearing to clutch at the hair streaming down her face. The head, turned sideways, is draped with a flowing mantle, which overhangs the face. A swift upward glance of the eyes appears to flicker away beneath the mantle.

This is a motif highly characteristic of Michelangelo. Herr Kieslinger draws a striking comparison with a sketch by the artist of a crouching Madonna dating from the first decade of the XVIth Century, and now in the Louvre. And the same motif reappears in the Madonna figure of the Last Judgment in the Sixtine Chapel, dating from about 1540.

While this strong internal evidence can be adduced of the hand of Michelangelo, external evidence no less convincing is to be found of the date and occasion. In 1520 he was working at a great Medici Mausoleum, destined never to be completed. Between the autumn of that year and the following April he is known to have worked only on small blocks, till in that month he journeyed to Carrara in quest of larger ones.

To exactly the same period belongs the likewise crouching "Boy" of St. Petersburg (as proved by the researches of Popp), worked in a block of precisely the same dimensions. The fact that the figure of the "Boy" is of somewhat larger

(Continued on page 14)





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### EXHIBITIONS IN NEW YORK

#### NEW CASTLE OPENS ITS EARLY HOUSES

"From Salem to Annapolis and from Maine to the Carolinas, towns that can boast an antiquity of 200 years or more are beginning to appreciate their old houses and are cultivating a form of town festival that opens the doors of the old American home to public scrutiny," writes Dorothy Graffy in the *Philadelphia Public Ledger*.

One of the most interesting of these old towns is New Castle on the Delaware which opened its doors to the public on May 19.

"To understand the peculiar interest of this little town from the point of view of artist and architect, no less than from that of the historian," Miss Graffy goes on, "one must recall its eventful story."

In the summer of 1651 the Dutch built a fort, which they called Fort Casimir. Three years later it was stormed and captured by the Swedes, who renamed it Fort Trefaldigheet, which in English might be translated "Fort Trinity."

But the Dutch rallied and, under no less a personage than Peter Stuyvesant, recaptured the fort in 1655, renaming it New Amstel.

The little settlement remained under Dutch dominion until 1664, when it yielded to the English, and has been known ever since under its present appellation of New Castle. In 1682 the Duke of York conveyed to William

Penn the little town, together with land within a radius of twelve miles. Some of this land, used today as farm land, pays its rental into the coffers of the ancient town.

In 1776 New Castle was the Colonial capital and held the position of county seat until 1882.

One of the first railroads in the country, and a principal thoroughfare between North and South, ran from the terminus in New Castle to Frenchtown and waited each day for the boat from Philadelphia to bring it many of its passengers.

During the 1770's New Castle was one of the most important seafaring ports of the East. Its harbor knew boats from the Orient and other far places that brought to its homes in the concrete form of china and other wares the Eastern influence to be noted subsequently in American taste for Chinese patterns on tea service and for Oriental rugs.

In this touch with the great outside world New Castle is not unlike Salem, Mass., but the homes still standing are, perhaps, more austere.

The little town today stands clustered about its rectangular village green, Immanuel Church, that ancient, gray-spired edifice of 1704, commanding one end, while, at the other, joined by a double row of giant elm trees, stands the old courthouse, its east wing built before 1682.

Many of the oldest homes in the town are clustered on either side of this village green, preserving in the solidity of their frontage a sense of the XVIIIth century that may be obtained

in few of even our most ancient cities. The oldest of the houses is a relic of the early Dutch period, a tiny thing, with quaint, steep roof sweeping down over its two small windows.

The severity of architectural treatment in the more ambitious houses would seem to indicate deference to the Dutch tradition or, perhaps, the absence of master wood carvers. It is usual to find one side of a room completely paneled, with the fireplace centered, and flanked either by severe but dignified panels or by built-in and paneled closets for chinaware.

These closets vary in treatment. Some have a simple, rectangular door of well-proportioned panelling. Others have doors that when closed describe an arc at their top and repeat this curve in the treatment of the closet interior and the closet shelves. Still others have "butterfly" shelves.

In general, however, the treatment is very simple, its charm depending upon the builder's feeling for proportions. Only in a few instances are the overmantels carved or alleviated with subtle decoration.

There is something in this sheer simplicity of treatment that makes one think of the life in New Castle as sturdy. In its concrete expression it had no foolishness about it and developed a restrained gaiety only late in its existence. Even then, when the grace of carving and a more elaborate architectural treatment of stairways and overmantels varied the earlier severity, the taste of this little Dutch-nurtured seaport still clung to restraint and native simplicity.

While in its possessions it might follow more readily the trend of the times, in its structure it was fundamentally simple.

While larger cities, like Philadelphia, might introduce architectural fashions, one feels that New Castle's homes were developed according to the economy of necessities.

With the Southern instinct to hold the kitchen, its heat and odors, apart from the mansion house, some of the aristocratic houses of old New Castle built their great fireplaces and turned their spits in a little "L," or extension of the house proper, from which access to the dining room was given through what might be considered a butler's pantry with built-in corner cupboards.

One interesting touch, found in the residence of Philip Burnett, built in 1732, is eloquent of the utilitarian basis of Colonial architecture. The great chimney, supporting the large fireplace in the living room on the ground floor and sweeping up through the sleeping rooms above, develops in a little bedroom of the third story a diminutive aperture, scarcely larger than the door of a stove, yet opening into the flue, and used as a tiny fireplace. Just above it the wide chimney is narrowed by an inward curve, and nestled on the small resulting shelf sits today a candle in an ancient candlestick.

From the architectural standpoint perhaps one of the most interesting of the old homes, this graceful house, with its gardens, overlooks the river and adjoins the site of the one-time New Castle-Frenchtown Railroad. Like most of the ancient dwellings in this curiously well-preserved town, it has its touch with Revolutionary history, for within its walls Zachariah Vanleuvenigh received the messenger who brought news of the Battle of Bunker Hill.

One feels in the possession of these homes the pride of family and the close contact even in Colonial days with the fatherlands across the sea.

There are china, porcelain, silver and pewter from England, objects from various countries of the East and West and, in addition to these importations, many objects of art and of decoration supplied during the first 100 years of

American life by artists and artisans of the Colonies themselves.

Perhaps it is a fine chair or a grandfather's clock; perhaps an unknown artisan has converted to use another possession, either outgrown or past its period of usefulness. A bookcase, for example, has been made from an organ and sports the curious glass-painted inlay covered with glass that may have been common to organs of more than a hundred years ago but that marks as unusual a bookcase of the period.

Thomas Sully and Charles Willson Peale, those ubiquitous portraitists of early American days, found many a lady and gentleman for their brushes among the families of New Castle.

Their contact with this little Delaware town may have been effected through the migration thence of several households of Philadelphia.

In the residence of Mrs. E. E. Rogers on the Strand there are two portraits by Sully and several miniatures by Charles Willson Peale, including Sully's portraits of Caroline Barney, wife of Edward D. Ingraham, of Philadelphia, and Priscilla, daughter of Major Ephraim King Wilson, of Snow Hill, Maryland, the one dated 1836 and the other 1859.

Judge Ingraham was undoubtedly a patron of the artist and is thus addressed in a letter from Sully bearing the date of August, 1839:

"I send for your acceptance," wrote Sully, "an original sketch I have made. I call it 'Charity.'"

"As I desire that you may not forget my obligations to you the picture will serve as a remembrance if you will give it place on your walls."

This picture did hang in Judge Ingraham's home but, through the division of estates and the sale of possessions necessitated, it has passed, no one seems to know where, from the hands of its original owners.

Judge Ingraham was evidently a lover of the arts and a man who appreciated the work of American artists. Not only did he hold out the hand of cordiality to Sully but he gave evidence of his appreciation by purchase of articles made by American craftsmen. Several of these still survive in the New Castle home where his descendants have cherished them. Among them is a Wedgwood pitcher with initials of Judge Ingraham and his wife, the work of the first potter in Philadelphia.

The connection between Philadelphia and New Castle becomes more and more impressed upon the attention, and one wonders whether the later tendency to lighten the decoration of mantels and interiors and to break the severity of straight-line paneling might not derive from intercourse with Philadelphia homes such as the Powell House, a room from which is now on view in the Philadelphia Museum of Art.

On the north corner of the Strand and Delaware avenues is the residence of Francis de H. Janvier, once the Old Farmers Banking Building. In it may be found silver, portraits and mahogany belonging to Lydia Darragh, who saved the American Army in 1780. And there also rests the original deed from the Indian Chief Seckatarius to William Penn.

It is an interesting and varied collection.  
(Continued on page 12)

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## NEW CASTLE OPENS ITS EARLY HOUSES

(Continued from page 11)

tion of relics in this equally interesting old house. The pulse of American life has run high here since pre-Revolutionary days. In 1760 Lydia herself brought with her from Ireland the spoons with the Barrington Crest, while on a table stands a silver pitcher once the property of Captain George Maxwell, commander of the *Europe*, a vessel plying between New York and Liverpool more than a hundred years ago. Here also are pilots' papers bearing the signature of Stephen Girard; here the shoes worn at the wedding of Dorcas Van Dyke and Charles du Pont, at which La Fayette was present.

Linking once more the artisans of Philadelphia with the aristocracy of New Castle is the old grandfather's clock of the Janvier mansion, originally the property of Edward Shippen, first Mayor of Philadelphia, and the work of a Philadelphia designer and clock-maker, Edward Duffield, friend and intimate of Benjamin Franklin, whose portrait in miniature by Charles Willson Peale is still preserved in another old home in this quaint little town on the Delaware.

And so we pass into the XIXth century, when, in the evening hours, the family sat before the open fire and amused itself fashioning paper cut-outs. Several of these are to be found in the Janvier house.

In this house also one may find both a handbill of the New Castle and Frenchtown Railroad and a notice of the sale of Negroes dated 1860.

Many an article in these old homes is now a museum piece. There are the fluting irons, the iron for curling wigs, the candle molds, the ancient tin-kitchen, the mold for making pewter spoons—a relic 205 years old and still

## GOLDEN TABLE FOR ENGLAND

A table of extreme interest at present at the Art Treasures Exhibition at the Grafton Galleries has been presented to the Victoria and Albert Museum. It is carved and gilt, and has a superbly painted top. It is a relic of Carlton House, King George IV's "palace of elegant and costly pleasure," which stood opposite what is now Waterloo Place, Pall Mall, S. W., and upon the site of which now stand the lofty mansions of Carlton House Terrace.

The table, which is stamped with the royal monogram of G. IV. R., attracted the special attention of the museum authorities, and on hearing their expressed desire to possess this intimate royal piece, its owner, Mr. Moss Harris, past president of the British Antique Dealers' Association, generously presented it to the nation.

This is the second piece from the Art Treasures Exhibition to be presented to the Victoria and Albert Museum, the president, Mr. Francis Mallett, having given a William and Mary walnut chair covered with the original needlework to commemorate the opening of the exhibition.

filled with the impression of a spoon squeezed from lead by a boy of eleven years.

And rounding out the story from the early paneling of the walls, the H hinges, black against the white, the old deeds and dresses and bed spreads, there are horsehair sofas, rockers, bric-a-brac and dresses of the Victorian era under the electric lights of today. But outside, on the ancient street that runs the length of the village green, the rounded cobbles of earlier times still offer their ragged surface to the modern automobile.

## SOTHEBY TO SELL EGYPTIAN ART

LONDON.—Collectors and archaeologists, who know the value and importance of the representative array of Egyptian antiquities owned by General Sir John Maxwell, will be interested to learn that he has decided to part with the collection, and that it is to be offered at Sotheby's on June 11-12, says A. C. Carter in the *London Daily Telegraph*.

As far back as 1886, when he served as Aide-de-Camp to the Sirdar of the Egyptian Army, afterwards Field-Marshal Lord Grenfell, Sir John became infected with his chief's interest in Egyptian antiquities, and started to form a collection of his own. He concentrated his studies on the smaller objects that were made and had their uses (as Mr. Howard Carter has pointed out) during the Pharaonic, Persian, and Græco-Roman periods in Egypt, especially in vitreous glaze ware and glass, for to the ancient Egyptians must be attributed the credit of the discovery of the art of glass-making.

Although the Maxwell collection is full of remarkable examples of the early arts and crafts, it has long been celebrated for containing a magnificent specimen in electrum of a mask of a mummy of a class represented by only two other examples—the gilt mask of Thua, the mother Queen Tyi, and that beaten-gold mask of Tut-ankhamen, both in the Cairo Museum.

Owing to the value of the precious metals in which such masks were fashioned, the majority have been long ago stolen and melted down, so that this Maxwell survivor will be keenly desired by collectors. Moreover, it is a very fine achievement in early portraiture; the facial expressiveness with the suggestion of quivering movement is astonishing.

The dispersal of the Egyptian collection is to be followed by a few pieces of antique Greek sculpture, including an extraordinary beautiful marble statuette of Aphrodite, probably of the early Hellenistic period, about 300 B. C. Although the leg below the knees, and the arms below the shoulders, are missing, the figure reveals a grace akin to that of the *Anadyomene* in the Vatican.

## FLEMISH TAPESTRIES BRING 2,100 GNS.

LONDON.—Old Flemish tapestry, the property of Mr. Arthur Hutton, the Priory, Nutfield, and from other sources, as well as old English and French furniture, porcelain and faience, brought £12,563 at Christie's on May 10.

Mr. Hutton's three panels of Flemish tapestry with children in the gardens of a chateau, early XVIIIth century, brought the top price of the afternoon at 2,100 guineas (Roffe). In other properties a panel of Aubusson tapestry, with a landscape, pointer and pheasants, late XVIIth century, realized 680 guineas (H. Simmons); a panel of old Flemish tapestry, with subjects emblematic of the months of May and June, XVIIth century, 440 guineas (Nachmsohn); an oblong panel of Brussels tapestry, with a Teniers subject, early XVIIIth century—440 guineas (Manelsdorf); and a panel of Mortlake tapestry, with Juno and a peacock in a landscape and classical ruins, XVIIth century—380 guineas (Maler).

Among the decorative and other objects, a Louis XVI. clock in ormolu case chased with laurel festoons, partly enamelled green and set with garnets, 19 in. high, and a pair of vase-shaped cassol-ettes *en suite* brought 820 guineas (J. R. Thomas); a pair of Louis XVI. ormolu wall lights, designed as caryatid female figures—270 guineas (Martin); a Louis XV. small oblong table, 29 in. wide—700 guineas (Huggins); a pair of Queen Anne walnut stools, 21 in. wide—160 guineas (Mrs. Lewis); a pair of William and Mary walnut chairs—230 guineas (M. Harris); a Louis XV. kidney-shaped kingwood table, stamped P. Flechy—360 guineas (M. Harris); and a Persian carpet, with a conventional design on dark blue ground, 8 ft. by 13 ft.—105 guineas (Burnadout).

## DAWSON

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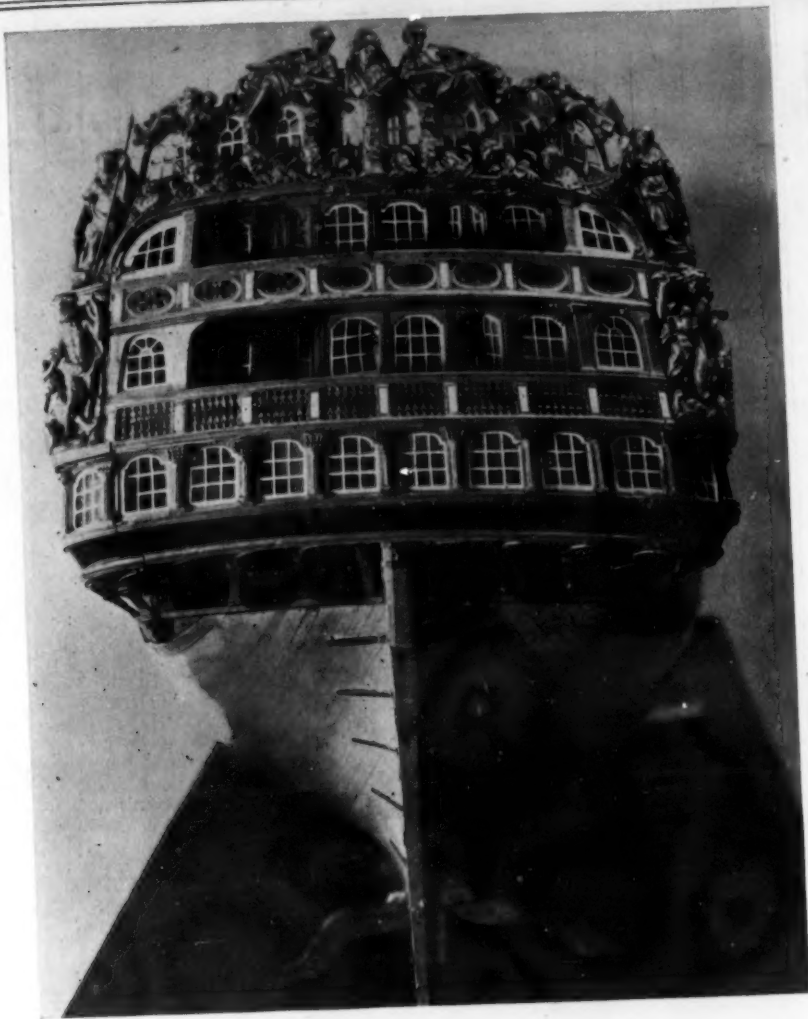
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Needlework

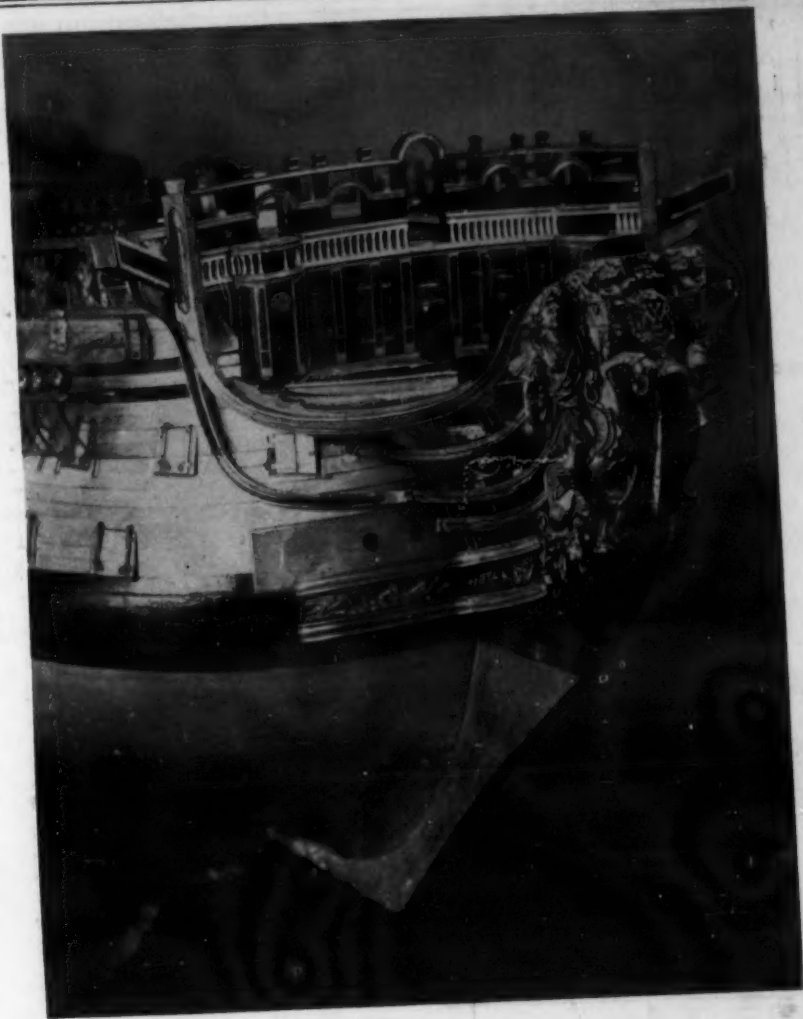
Velvets

Embroideries

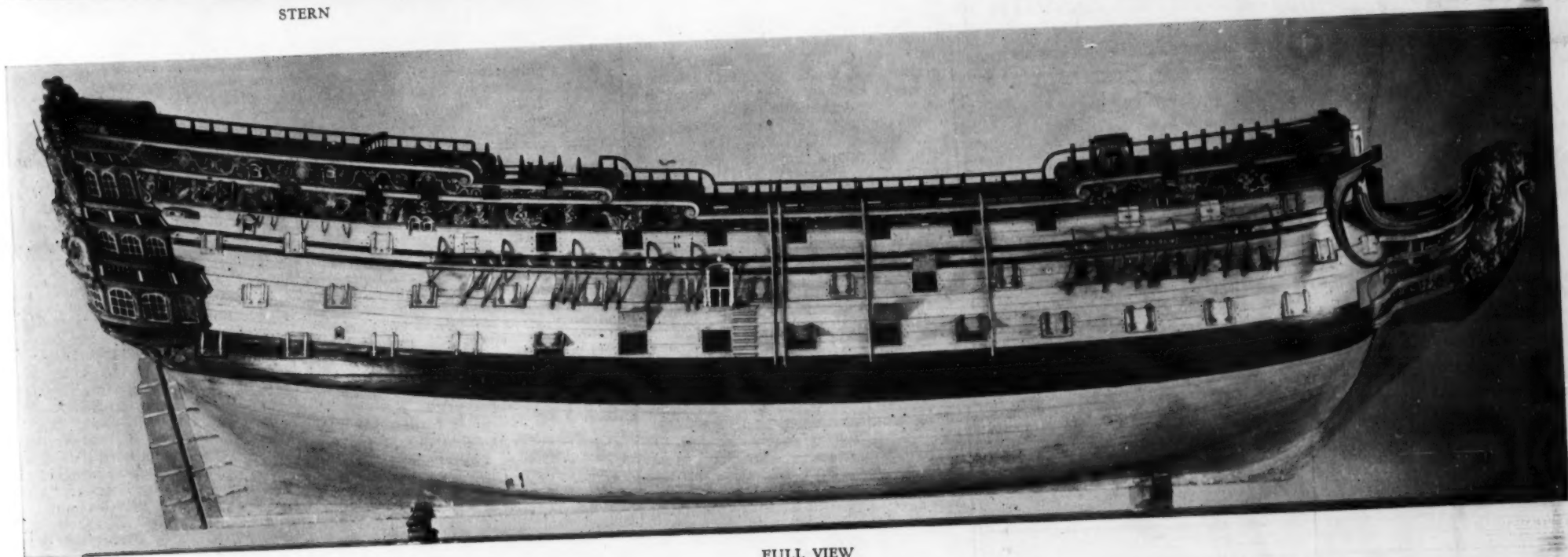




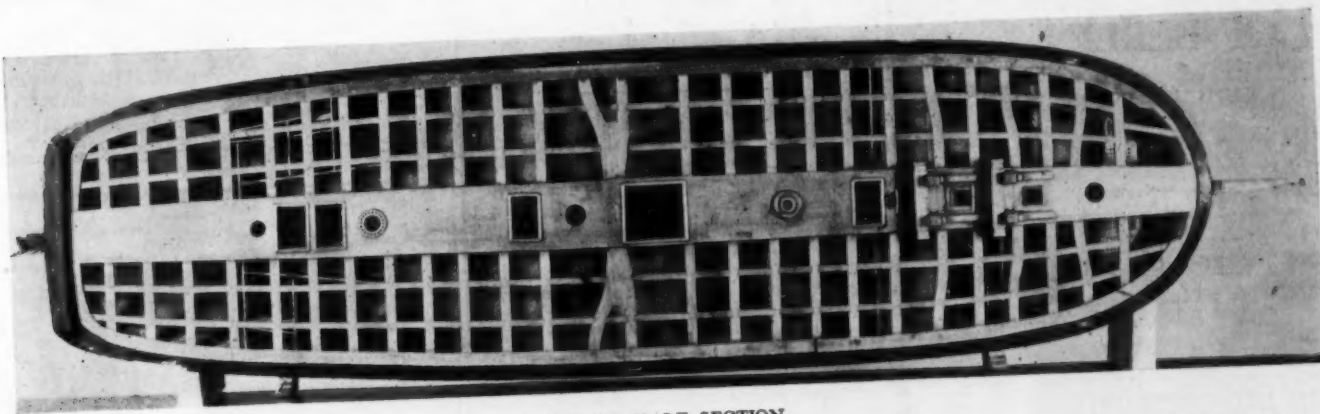
STERN



BOW



FULL VIEW



LOWER HALF SECTION

THE fine historical dockyard scale model of "H. M. S. ROYAL WILLIAM," built in two sections in fine boxwood; the stern bearing the portrait bust of William 3rd and having the Royal Cypher and coat of arms which is also shown in several places on the bow and in the painting on the side of the model. Laid down at Chatham 1670. Designed by Phineas Pett (Vide Manuscript list of Ships of Royal Navy). ¶ Vide Naval Chronicle 1813: "The long services of the Royal William protracted beyond those of any other ship ever built, are come to an end. She has been examined in Portsmouth Dock, when her timbers proved so generally defective, that she is ordered to be broken up." ¶ Vide Clowes' "History of Royal Navy" June, 1759. "Royal Williams," commanded by Capt. Hugh Pigot, was employed under Vice Admiral Charles Saunders in the expedition to Quebec and in September conveyed General Wolfe's body home to England." ¶ Fought in the Battle of Barfleur 1692, commanded by Capt. Thomas Jennings. At this battle she was the Flagship of Rear Admiral Sir Cloudisley Shovell. ¶ Fought against the French fleet at the battle of La Hogue 1692. Vide Journal of Admiral Rooke, Navy Record Society. "Early in 1703 was cruising in Mediterranean under Vice Admiral Churchill. ¶ Length, 4 feet 7 inches; Breadth, 14 inches; Height, 17 inches. ¶ Formerly the property of the late Honora Mary Lysons who inherited this model from her second great uncle, the Earl of St. Vincent.

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## LONDON

(Continued from page 10)

proportions, though sculptured from material of the same size, is confirmatory evidence of the date, since a similar peculiarity can be seen, for instance, in the Sixtine frescoes.

For a later, though much altered copy of Michelangelo's sketch of the projected Mausoleum it can be taken as highly probable that the crouching girl had been destined for the upper left hand cornice of the central facade. With the abandonment of the Mausoleum project Michelangelo, no doubt, soon dismissed the half-finished figure from his thoughts.

Finally, how did the figure come to be Venice? Herr Kieslinger offers a clue which suggests that it was sent there in the lifetime of its creator. Cardinal Grimani, who was extremely anxious to possess a work of Michelangelo, sent him fifty ducats to this end, and it is not impossible that he received the crouching girl in reply.

BRITISH MINIATURES  
SOLD AT SOTHEBY'S

LONDON.—Portrait miniatures, including the collection exhibited for many years at the Victoria and Albert Museum, the property of Miss J. M. Seymour, and from several other sources, were sold at Sotheby's on May 9 for £5,604.

A collection of twenty-five miniatures, mostly of royal personages, the property of Mrs. Tatton, of Witchurch, and at one time in the possession of Paul Storr, of Storr & Mortimer, Old Bond Street, court jewelers to George III., were sold as one lot for £600 to Messrs. Robson & Co., Hanover Street, W. These miniatures are said to have been formerly owned by George IV.

The more important of the Seymour miniatures included two of Molière, one finely painted in oils and mounted in a tortoise-shell snuffbox—£80 (Fine Arts Society); another, a fine enamel set in a locket, engraved inside the lid, "donné à Mme. Comtesse de Feuquières par son ami Molière. MDCLX."—£305 (F. Sabin); Georgiana Seymour (afterwards Comtesse de Dufort), by Cosway, in a gold snuffbox—£195 (S. J. Phillips); Dorothea Countess of Sunderland, by S. Cooper, signed and dated 1653—£145 (Seal); two others by the same artist, General Monck, Duke of Albermarle—£170; and Inigo Jones—£310—both bought by Mr. F. Sabin.

Mr. Sabin also purchased the following:—Henry Prince of Wales, by N. Hilliard—£125; Sir Francis Drake, by Isaac Oliver—£360; and Henry VIII. and Jane Seymour, by Hans Holbein, two roundels in water color and gold, inscribed "Ano. Dm. 1536, Aetatis suae, 23," mounted on a tortoise-shell snuff-box—£330; Lady Hope's four miniatures included one by John Smart of Sir Archibald Hope, ninth baronet, 1780—£82 (Seal); and among those belonging to Lord Abington were:—Lieutenant-General the Hon. Thomas Gage, Governor of Massachusetts, 1774-5, by an unnamed artist—£85 (F. Sabin); Charlotte Countess of Abington, by J. Smart, 1777—£275 (Seal); Lady Elizabeth Bingham, by R. Cosway—£90 (Colnaghi); and Lady Elizabeth Vernon, by the same—£155 (F. Sabin).

RECENT PARIS  
AUCTION SALES

PARIS.—At the sale of the Huet collection of Japanese objects at the Hotel Drouot 20,000 francs was obtained for an illustrated book containing twelve colored prints representing Japanese beauties interpreting scenes of the Tsuhingura, signed by Utamaro. A printed triptych by the same artist, representing women in a garden, brought 14,500 francs. An inro with three compartments in white lacquer, decorated with gold and incrustured with mother-of-pearl, a very rare piece of the beginning of the XVIIIth century, attained 8,100 francs.

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This rare example of Khmer sculpture in stone has recently been acquired by The Gallery of P. Jackson Higgs, 11 East 54th Street. It stands thirteen and one-half inches, and is in a beautiful state of preservation. 10th Century.

Among the miniatures sold by Me. Lair-Dubreuil and Me. Flagel, a man's portrait by the English miniaturist Plimer, brought 3,150 francs, and a large miniature portrait of a woman in a low-necked dress, signed Lagrenée, 2,200 francs. A large oval miniature portrait of Lord Pembroke, attributed to Isabey, went for 1,850 francs. A box in chased and enamelled gold of Louis XVI.'s time, ornamented with a woman's portrait, brought 4,500 francs, and several XVIIIth century silk chasubles and copes brought prices ranging between 2,000 and 3,000 francs.

PARIS.—On the first day of the sale of the Raymond Huet collection at the Hotel Drouot, the highest price was 15,000 francs bid for an iron or drug box in blue porcelain decorated with gold lacquer and dragon-flies in red lacquer and mother of pearl, bearing the seal of the artist Eikan, which formed part of the Goncourt collection, sold more than twenty years ago. Writing cases and other boxes in lacquer reached from 4,000 to 5,000 francs. An XVIIIth century articulated partridge in wrought iron brought 3,800 francs.

An XVIIIth century tapestry representing a scene of the Italian comedy brought 17,000 francs, and a landscape with personages at the edge of a wood, by Téniers, 3,250 francs, at the sale conducted by Me. Glandaz and M. Pape.

A woman's portrait of the Van Dyck school attained 32,000 francs, and a regulator clock in veneered wood ornamented with gilt bronzes brought 19,000 francs at a sale in Room 2.

At a sale of the furniture of the Château de Fleury-en-Bière an oval painting by Hubert Robert, "La Statue Equestre," brought 47,100 francs, and a man's portrait by Boucher, "Venus et Vulcain," which in 1909 brought scarcely 4,000 francs, reached 27,000 francs, and a man's portrait by Pesne, 17,000 francs. The picture by Walter Gay, representing the pavilion of the Fontainebleau carp pond, went for 3,000 francs. The furniture brought the biggest prices. A large couch in carved wood, covered with Jouy linen, attained 70,100 francs to the general surprise, and a small table in carved and gilt wood, 11,700 francs.

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### FRENCH TAPESTRIES BRING £24,308

LONDON.—Sotheby's sale on May 11 of porcelain, furniture, tapestries, and objects of art and decoration, including the properties of the Hon. Lady Hope, of Pinkie House, and of Lord Oranmore and Browne, fetched the high total of £24,308.

Over one-quarter of this total was realized by a set of four very fine French XVIIIth century tapestries, woven with mythological and romantic subjects in landscape settings, the largest panel 10½ ft. by 16 ft. The set fell at £6,300 to Mr. M. Harris. A Flemish XVIIth century tapestry panel, woven with subjects emblematic of August, 8½ ft. by 9½ ft., the property of the late Dr. Hugh Playfair, was sold for £1,150 (Colonel J. Armstrong).

The furniture included an unusually fine set of ten Chippendale mahogany chairs of remarkable design showing a combination of the Gothic and Chinese styles, which fetched £2,000 (J. Sale); a rare Chippendale mahogany writing table, with serpentine front the center with an arched recess supported by fluted columns and with foliage relief carvings in the spandrels, £510 (F. Partridge); and a pair

of Chippendale mahogany card tables, with folding tops, carved with ribbons and rosettes, £290 (M. Harris).

The sale also included two sets of very fine William and Mary chairs, both the property of Lady Hope, and each set consisting of six chairs. The first set is in the manner of Daniel Marot, with high curved backs finely carved. Below the seats in front is a pierced carving of the conventional shell design. These are very similar to the well-known set at Hampton Court. This set went to Mrs. Amor at £1,900. The other set, which fell to Mrs. Amor at £1,150, is a little earlier in date, the splats of fiddle shape and well carved, with scroll-shaped legs and stretchers, carved with acanthus.

A fine and very rare walnut side-table, circa 1720, on four cabriole legs, carved at the knee with an oval and scroll foliage, and on claw-and-ball feet, fetched £650 (Benjamin); a pair of single chairs of the same period, in walnut on cabriole front legs—£310 (Amor); and a very rare Queen Anne small bureau in walnut of rich color, with fall front above enclosing drawers and pigeonholes, the lower part with nine drawers of unusual formation, on cabriole legs and club feet—£400 (Osborne).

### 1,200 GNS. FOR PARIS BORDONE

LONDON.—Christie's sale on May 11 of ancient and modern pictures and drawings, removed from Beenham Court, Newbury, old pictures the property of Sir Felix Clay, Major G. Cornwallis-West and from other sources, totalled £14,540. The highest price of the afternoon, 1,200 guineas, was paid by the Savile Gallery for a Holy Family with Saints in a landscape, by Paris Bordone, on canvas 44 in. by 60 in. Another four-figure price, 1,150 guineas, was paid by Mr. J. Glen for the Raeburn portrait of General Robert Melville, of Strathkinnis, in scarlet military coat with gold epaulettes. A very interesting purchase was that made by Mr. Alec Martin at 380 guineas for the Art Gallery at Ottawa, Canada, of Morland's "Wreckers," a large picture 58 in. by 81 in., which was once in the Sir Walter Gilbey collection.

Other pictures included:—J. Baptiste, flowers in vases, a pair—380 guineas (Legatt); J. Hoppner, portrait of Master W. Lane Fox, with a hoop—400 guineas (Crisp); J. Beuckelaer, the Holy Family, date 1565—230 guineas (Drake); T. Kettle, portrait of Mr. Mason, a Wiltshire gentleman—210 guineas (Ellis and Smith); G. Morland, "African Hospitality," engraved by J. R. Smith—145 guineas (Frost and Reid); H. W. Pickersgill, portrait of Lady Georgiana West (née Stanhope) in white dress—220 guineas (Glen); Sir W. Beechey, portrait of the Duke of Buckingham—330 guineas (De Casseras); Janet, portrait of Diana de Poitiers at her toilet—500 guineas (Justice); Sir P. Lely, portrait of Miss May, in yellow dress—540 guineas (A. Tooth); S. Moreelse, portrait of a boy holding a basket of fruit—600 guineas (Glen); J. F. Rollekens, view of Grisholm Castle, near Stockholm, with figures—260 guineas (Rothschild); J. Opie, portrait of Master O'Connor of Castleknock—800 guineas, and G. P. Sannini, Roman ruins, with figures—420 guineas (these two purchased by Messrs. Ellis and Smith); and G. Romney, portrait of B. H. Foote, of Malling Abbey—500 guineas (Lewis and Simmons).

### RECENT ENGLISH SILVER SALES

LONDON.—Christie's sale on May 14 consisted of old English silver from various sources, and produced a total of nearly £9,000. Chief interest was centered in the collection of old Norwich plate, the property of the late Mr. R. Levine, of Prince of Wales Road, Norwich. The highest price, 520s. per oz., was paid by Messrs. Crichton, of Bond Street, for an Elizabethan parcel-gilt tankard and cover, with inverted pear-shape body of plain polished silver, with silver-gilt straps, bands and borders cast with "egg-and-tongue" ornaments, weighing 38¼ oz., Norwich, circa 1570, attributed to Peter Peterson. The total for this piece was £994 10s. Among other items in this collection a beaker, the sides engraved with a band of foliage and strap-work on molded feet, 4 in. high, 3 oz. 17 dwt., by W. Hayden, 1620, sold, at 490s. per oz., for £94 6s. 6d. (Wellby); an Elizabethan chalice, with slightly tapering bowl, on short stem and domed foot, 1567, 4 oz. 13 dwt., at 400 s. per oz., for £93 (Crichton); a plain paten, with raised rim, 3 oz.

16 dwt., by Timothy Skottowe, 1634, at 350s. per oz., for £66 10s. (Turner); a William III. tumbler cup, 3 in. diameter, 3 oz. 17 dwt., at 320s., for £219 10s. (Crichton); and a William III. plain tankard, with flat cover and corkscrew thumbpiece and reeded borders, 6½ in. high, 1691, 21 oz. 19 dwt., at 200s. per oz., for £219 10s. (Attenborough). The same collection included a cup and cover by P. Lamerie, 11½ in. high, 1732, 52¼ oz., which sold, at 160s., for £422 (Crichton).

In Willis's Rooms, King Street, St. James's Square, Messrs. Robinson, Fisher and Harding recently obtained £208 12s. for a George III. cup and cover, 1776, by Daniel Smith and Robert Sharp; £112 16s. 3d. for a pair of George III. 17½ in. oval meat dishes, 1766; £93 3s. 9d. for another pair, to match, 1785; and £6 per ounce for a George II., 1732, muffineer, Mr. Devereux being the buyer in each case.

At the last sale of jewelry and silver at Hurcomb's, Calder House, Piccadilly, £238 10s. 6d., or 205s. an ounce, was given for a William IV. two-handled porringer and cover (Bruford); £98, or 392s. an ounce for a Queen Anne oval snuff-box (the same buyer); and £300 for an old mirror (Smythe). In the course of the sale of the contents of Stafford House, Dorchester, the same auctioneer received £770, for a six-fold screen, with lacquered woodwork and panels, 9 ft. high; £450 for a Louis XVI. kingwood cabinet; and £250 for a pair of French buhl cabinets with chased ormolu mounts.

### COMING AUCTIONS

CHRISTIE'S, LONDON

### HOWE ET AL COLLECTION Sale June 13

Old English furniture, English royal miniature portraits, objects of art and tapestries, the property of the Rt. Hon. Earl Howe, C.G.V.O., the Rt. Hon., the Earl of Orford and the Rt. Hon. Lord Glenarthur will be sold at Christie's on June 13.

The furniture includes six Chippendale mahogany chairs and a commode of the same style and material in the French taste with or-molu handles and escutcheons chased with foliage, an elaborate Queen Anne console-table, mirror and pair of torches in walnut wood mounted with silvered metal plaques embossed and chased with formal flowers and scroll foliage and three sets of Queen Anne walnut chairs. Six Charles II walnut chairs and two arm chairs are, in their ornate carving a marked contrast to the simple and beautiful lines of the Queen Anne pieces, all of which seem to be very fine examples.

Bronze candlesticks of male and female satyrs are attributed to the School (Continued on page 16)

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## COMING AUCTIONS

(Continued from page 15)

of Riccio. That of the female satyr is very similar to a piece in the Kaiser Friedrich Museum which is illustrated in "Italian Bronze Statuettes of the Renaissance" by W. Bode.

The English royal miniature portraits come from the collection of the late Capt. J. H. Edwards-Heathcote.

Ten of the miniatures were originally part of the English Royal Collection, and were taken by King James II. to St. Germain on leaving England in 1688; from him they passed to Louis XIV., and remained in the French Royal Collection until the Revolution, when they appear to have again found their way to England.

In 1801 the miniatures were given by the second Earl Spencer, First Lord of the Admiralty, to James Edwards, the celebrated bookseller and bibliographer, in return for a diplomatic mission to France.

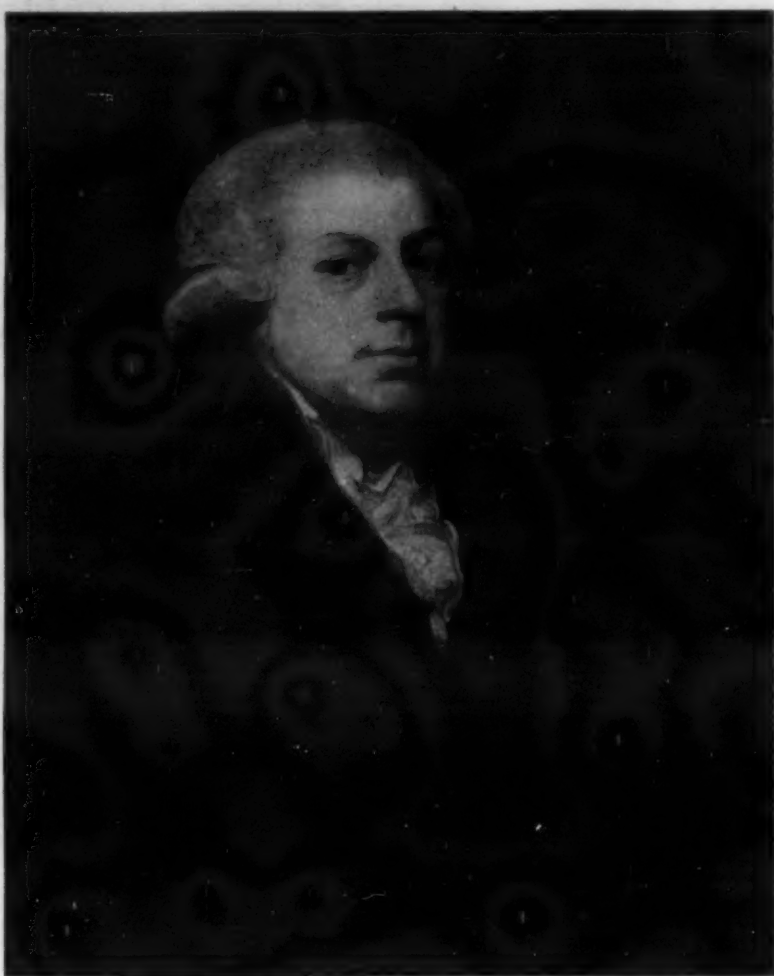
On James Edwards' death the miniatures were sold by Mr. Christie on July 15, 1820, for 250 guineas.

On February 3, 1827, the miniatures were again sold by Mr. Christie "by order of assignees," when they realized 140 guineas, and were purchased by the Rev. Thomas Butt, of Kinnersley, Shropshire (who had married the widow of James Edwards), on behalf of the Edwards family, in whose possession they have remained until the present time. Mr. Edwards, to whom the miniatures were given early in the XIXth century, being the great grandfather of the late Capt. J. H. Edwards-Heathcote.

The miniatures were exhibited at the South Kensington Museum in 1875, and also at the New Gallery, 1902, and are illustrated and described in "The Great Historic Galleries of England," by Lord Ronald Gower, F.S.A., part xvi.

The personages and artists represented are Queen Elizabeth and Mary Queen of Scots by Nicholas Hilliard, Charles I., as a boy and Henry, Prince of Wales by Isaac Oliver, Louis Philippe, Duke of Simmern, Elizabeth, Queen of Bohemia and Lady Arabella Stuart by Peter Oliver, an anonymous portrait of Henrietta Maria, Duchess of Orleans and a small enamel of Charles II by Petitot.

Another item of great interest historically is a Louis XV oval gold snuff-box, the lid finely enamelled with a Boucher subject of Vulcan, Venus, Nymphs and doves on clouds, and with smaller panels round the sides and on the base depicting the Toilet of Venus, and Nymphs and Cupids on clouds, the borders



PORTRAIT OF MR. WRIGHT By ROMNEY  
Recently sold to an American collector by the Portrait Painters Gallery, New York

ers chased with foliage and scrollwork, entwined with sprays of flowers, enamelled in translucent blue and green; the interior of the lid enamelled with a portrait of Madame de Pompadour supported by Cupids, with a marble tablet at the base inscribed:

*"En groupant ces Nymphes exquises,  
Le pinceau composa la Cour,  
De la plus belle des Marquises,  
Reyne par la Grace et l'Amour"*

The box bears the Paris hall-mark for 1758—in leather case, stamped and gilt with the arms of Castille and was given by Louis XV. to Madame de Pompadour, and was purchased at the beginning of the

Russian Revolution by the present owner from the widow of the late M. Zoubaroff, the famous Russian art collector, who had acquired it from a Russian prince.

HARRIS FURNITURE  
Sale June 7

Old English and French furniture, objects of art and porcelain, the property of Mrs. Leverton Harris will be sold at Christie's on June 7.

Of great interest historically are three pieces from the Naples residence of Sir William Hamilton. These pieces which were the personal property of Emma, Lady Hamilton, were recently purchased in Naples and consist of a Sheraton satinwood suite of cabinet, dressing-table and writing-cabinet in the carved and painted pseudo-classical style. The cabinet, with its cornice of vases and carved foliage scrolls is less appealing than the simpler dressing-table which is distinguished by its simplicity of line and chaste decoration.

Six Queen Anne marqueterie chairs and a Queen Anne red lacquer cabinet with Chinese landscapes in gold and silver and a Louis XVI. clock from the collection of Count Dayquevief are other items of interest.

BRABAZON COMBE  
COLLECTION  
Sale June 19 and 20

Three hundred drawings, pastels and water colors by Hercules Brabazon Brabazon, the property of Mrs. Brabazon Combe of Oaklands, Battle, Sussex, will be sold at Christie's on June 19 and 20.

The *oeuvres* comprise scenes in Egypt, (Continued on page 17)

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### COMING AUCTIONS

(Continued from page 16)

England, Spain and Switzerland and subjects after Muller, Turner, Velasquez, Wilkie, etc. A pastel of a street scene in Tangiers and water colors of Pontresina and a coast scene in Southern France are among the pieces illustrated in the catalogue.

SOTHEY'S, LONDON

SHORTER ET AL LIBRARY  
Sale June 18, 19, 20 and 21

Printed books and literary manuscripts, autograph letters and historical documents, the property of the late Clement King Shorter, Esq., the Rt. Hon. The Earl of Abington and Cluny Macpherson, together with G. E. Solly's and Mrs. M. A. Carew's collections of manuscripts and relics of David Garrick will be sold at Sotheby's on June 18, 19, 20 and 21.

The Shakespeariana include an exceptionally good copy of the first folio edition of the plays, the third folio, first issue, 1663, and two extremely fine copies of the fourth folio, 1685. Mrs. Siddon's copy of the Plays, marked by her for Shakespearian readings and the "Ashbourne" portrait of Shakespeare, engraved by G. F. Storm in 1847.

The historical pieces include the Stuart Papers which formed part of the celebrated collection of Jacobite relics in the possession of Cluny Macpherson of Cluny. Letters and documents of Prince James Edward and Prince Charles Edward and MS. plans of military operations in America, circa 1777, from the same sources are among the most interesting items.

Presentation and association copies of works by Robert Burns, Lord Tennyson, C. L. Hodgson, Joseph Conrad and Rudyard Kipling, first editions of Charles Dickens and Thomas Hardy, Christopher Smart's *Song of David*, uncut, 1763, a remarkably fine *Album Amicorum* and the already mentioned Garrick relics round out the sale.

GEORGES PETIT, PARIS

DOISTAU COLLECTION  
Sale, June 18 and 19

Paintings and objects of art from the collection of M. Felix Doisteau will be sold in Paris at the Galerie Georges Petit on June 18 and 19. The sale will include pictures, drawings, glass, porcelains, bronzes, miniatures and miscellaneous objects of art.

The pictures form a small but select group in which each canvas is a characteristic example of the artist. Particularly noteworthy is a magnificent little canvas by Forain, entitled "Le Pretore" a specimen of superbly broad brush work and telling line. A Pissarro landscape and a portrait of a little girl in a poke bonnet by Mary Cassatt (by whom there is also a fine pastel) are equally representative while a long series of water colors and two canvases by Eugene Lami will be of interest to collectors of the works of this excellent illustrator. A superb pen drawing of an old woman and a baby by Daumier, a choice specimen by Constantin Guys and a highly ironical piece, "La Veuve de Pierrot," by Adolphe-Léon Willette should further stimulate bidding.

Outstanding among the sculptures are two exceptionally fine and very unusual equestrian statues by Antoine-Louis Marye, the one of King Charles VIIIth, the other of a graceful young amazon. In contrast to the unmannered Barye pieces is a miniature model of the equestrian statue of Louis XIVth by Francois Girardon which stands in the Place Vendome, Paris. The statuette, which comes from the home of Maximilien Tison, secretary to Louis XIVth and director of the Arsenal, is the only known reproduction of the larger work and is described by Germain Brice in his "Description de la ville de Paris." The representation of bewigged king, clad in the toga and sandals of a Roman conqueror is quite in keeping with the artistic tastes of the epoch of which he was a symbol. By Pierre Chinard of Lyon is a recumbent terra cotta statue of Eros.

The miniatures include a beautiful pair by Jean Guerin, presumably of M. and Madame Spontini, and a dozen signed and dated examples of the work of Simon-Jacques Rochard of which the catalogue illustrates those which are presumably portraits of Lady Macdonald, Lady Wombwell and the Duke of Devonshire. Portraits are also to be found among the tapestries and include three examples of Gobelin manufacture. The finest, an unusually lovely piece of woven por-

(Continued on page 18)

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Recently purchased by the Rhode Island School of Design for its permanent collection from the Nathaniel M. Vose Gallery, Providence

## COMING AUCTIONS

(Continued from page 17)

traiture, is that of Queen Marie Leczinska, after the painting by Nattier. Another is of Louis XVth after Van Loo. Both of these bear the signature of the weaver Cozette and the date 1769. The third, a head of a young girl after Boucher is an undated specimen of the Cozette loom.

An abundance of riches is met with among the objects of art which include a large number of gold and enamel boxes, exquisite examples of XVIIIth century glass, silver watches, lorgnettes, incense-boxes, ornamental keys and other bibelots.

The boxes, which are largely of the Louis XVIth period, bear the stamp of Elol Brichard, Gouers, Fouache, Clavel, Julian Berthe, Prevost, Alaterre and

jewelers working in London and St. Petersburg. The watches include pieces with movements by Louis Baronneau, Romilly, Champion, J. Baptiste Baillon and other famous watch-makers of the period, the porcelains exquisite specimens of Saint-Cloud, Chantilly, Mennecy, Vincennes and Sevres ware.

## PROVIDENCE

Though the art season is on the wane, here as in other art centres, says the art critic of the Providence Journal, the local galleries are still featuring important exhibitions of paintings and etchings by leading artists, and other features scheduled promise to prolong the season into the summer. The Providence Water Color Club still fills the walls of the Art Club gallery with intriguing compositions in brilliant, luminous color and sunlight. The prize-winning picture, John Whorf's "Tent," has attracted many visitors the past week and has been accorded unstinted admiration. This watercolor received the unanimous vote of the jury composed of L. Earle Rowe, director of the School of Design, and Howard Hoppin and George L. Miner of the Art Club. Following this exhibition at the Art Club, will come a display of drawings and of the work of the pupils of the public schools in manual arts, continuing for two weeks.

At the School of Design the exhibition of watercolors by noted contemporary American artists, in which two of John Whorf's finest pictures are featured, attracted much favorable comment.

At the Tilden-Thurber Galleries will be placed on view a fascinating collection of portraits and figure studies of children by J. H. Dowd, an English etcher of the younger group, who is fast winning wide renown in this country as well. And at the N. M. Vose Gallery on Washington Street the collection of prints by eminent etchers will remain on view through another week.

According to the Providence Journal the new vogue for gay chintzes and hand-blocked linens in interior decoration has brought about a revival of interest in painted and printed fabrics, as evidenced in the display of pieces of Toile de Jouy or chintz of a century and a half ago, with its scenes of pastoral activities and historic themes which line the long corridor leading from the School of Design galleries on

Waterman Street to the new Museum Galleries on Benefit Street.

These printed cottons and linens are largely from the great period of such fabrics of the XVIIIth century, and examples of French, English and Early American printed fabrics are included in the exhibition. The framed fragments are largely gifts from Mrs. Gustave Radeke, together with a few pieces from other contributors.

Among the noteworthy pieces shown are a piece of toile of the early XIXth century embodying a battle scene; a piece of glazed chintz of English make with flowers in bouquets and clusters in all colors on a buff background, an XVIIIth century fragment; an Early American piece of printed cotton in greens and blues showing the American eagle and pattern of flowers and leaves; a French piece in soft brown tones illustrative of Napoleon's Egyptian campaign; a design in rose colors of "The Crowning with Roses," a French piece about 1785-1790, designed by Jean Baptiste Rust; a "Toile de Jouy" of elaborate design showing a Queen on a throne amidst trees and flowers and cornucopias, the emblem of plenty; a glazed chintz panel of the XVIIIth century, English, embodying historical or symbolical scenes; a piece in red and white, English, designed and engraved by D. Richard of Manchester, in the late XVIIIth century; a French-Alsatian piece, 1825-1830, showing scenes in the life of Lafayette in France and America; a "Toile de Jouy" piece, dated 1789, a genre scene, purchased with the museum appropriation fund; another piece showing Napoleon in the Alps; and others showing scenes from the lives of Cortez, the Conqueror, of George III, of Mary Stuart at the feet of Elizabeth and Mary Stuart leaving France, all of unusual interest and feeling for color.

These pieces, which have been uniformly framed, will permanently decorate the walls of the corridor.

## MINNEAPOLIS

At the Minneapolis Institute of Arts seven different shows are under way at once, all important, all interesting. Vaclav Vytacil's Venetian watercolors, Theodore J. Richardson's Alaskan watercolors, miniature from the collection of Gordon Dunthorne, old books, maps and prints relating to early Minnesota, arranged by the Friends of the Institute; court costumes of the XVIIIth century, lent by H. A. Elsborg of New York; English mezzotints, and work of members of the Municipal Sketch Club, all are on show in the institute galleries.

## NEW HAVEN

The ninth annual exhibition of the Architectural Club was held at 221 Church Street until May 21. Aside from drawings and photographs of buildings various phases of decorative art allied to architecture were shown. These included sculpture, screens, tapestries and fine examples of the cabinet makers and potters' crafts.

An exhibition by members of the Brush and Palette Club was held at the New Haven Public Library through May 26. Paintings in oil and watercolor were shown.



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# BOSTON

According to the *Boston Transcript* an exhibition of Dutch marine paintings of the XVIIIth century is now presented at Doll & Richards, which offers a decided variation from the considerable list of ship pictures which have appeared in local galleries.

The Doll & Richards show contains a subtle representation of a tempest by Jan Porcellis, which reveals him to be a sensitive artist and competent craftsman. The painting is entitled "Ships in a Gale" and possesses a fine luminous quality, the vessels themselves though carefully drawn are subordinated to the general effect.

Another work which merits consideration is little more than an underpainting, a drawing in monotone but, nevertheless, a very complete and handsome performance. This is a painting of the Dutch fleet by Van de Velde, the younger, possibly the most famous of the later Dutch marine painters and a prolific worker. Some of these artists developed quite quaint and delightful conventions. They are to be noted in the treatment of the waves which undulate regularly in Muller's "Sea Just Before Outbreak of a Thunderstorm" and in the more complicated depiction of all manner of shipping. "North Sea Off the Dutch Coast," by Coopse.

The most entertaining to many will doubtless be the famous Abraham Storck's "Dutch Whaling Fleet in the Arctic." The canvas has the decorative quality so conspicuous in the finest of these pictures and in the center of the composition appear tall craft with elaborately decorated sterns, there are others in the offing and in the foreground a rowboat is propelled dangerously near to gamboling whales, polar bears, seals and other curious animals which naively disport themselves.

The painting of a dead whale on the beach by Beelt is also filled with amusing detail, pedestrians coming on foot, other individuals in carriages and on horseback, rushing to view an unusual spectacle. "Ships in a Calm Sea," school of Bakhuizen, possesses likewise the decorative effectiveness coupled with excellent workmanship which characterizes the work of these Dutch marine painters.

On May 15 an exhibition of paintings of industry by Gerit A. Beneker

# TORONTO

By A. S. WRENSHALL

The Art Gallery of Toronto, Grange Park, has continued to exhibit the very attractive exhibits of sculpture of Dr. R. Tait McKenzie and Paul Manship as they were requested by the general public to be held on view until the end of this month. In addition there is an exhibition of old masters loaned to the Art Gallery, including "Moses and the Burning Bush," by Giorgione of Castel-franco, "A Doge Councillor" by Tintoretto, also his "Toilet of Venus," an altar piece of the XIVth century, representing scenes from the life of Christ, painted in tempera on oak, "Madonna and Child," by Taddeo di Bartolo, "Nativity" by Girolamo di Benvenuto, "St. Francis in Prayer" by El Greco and "Virgin and Child Enthroned," by Bernardo Daddi.

Three of the largest rooms at the Art Gallery are devoted to the annual big Poster Show and some of the finest posters ever shown are those depicting attractive places in England for the summer tourist. Many of these posters have been designed by Royal Academicians. The Russian collection of posters on the East wall depicts the Old Regime; on the West wall is the Bolshevik; on the South wall is the Soviet, showing the emergence from the former propaganda.

At the recent sale at the Jenkins galleries of the collections of S. H. James, the late Lord Strathcona and the late Lord Ormathwaite, one of the special features of the James collection was a set of Aubusson tapestry panels of the early XVIIIth century, made for the families of Cassia Tiatti and Tornelli whose coat of arms they bear, called "The Seasons," and which was purchased by J. P. Bickle, for \$11,000. He has promised to loan these handsome and interesting tapestries to the Art Gallery, Grange Park, for a time. A very fine example of the work of Sir Henry Raeburn, R.A., R.S.A., a portrait of Lord Glencairn, was bought by J. P. Bickle, also.

opened at the Tolman Print, 260 Tremont Street. The pictures will be on exhibition through June 10.

At the Fogg Art Museum a collection of the work of Hunt Diedrich, grandson of William Morris Hunt, the painter, is being shown. The Whitney Studio Club Traveling Exhibition is also in progress.

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- Ackerman Galleries, 50 East 57th St.—Prints and drawings.
- Arden Gallery, 460 Park Ave.—Exhibition of Garden sculpture.
- The Art Center, 65 East 56th St.—Permanent exhibition by Mestrovic.
- Babcock Galleries, 5 East 57th St.—Exhibition of paintings, watercolors and etchings by American artists through summer.
- Belmont Galleries, 137 East 57th St.—Primitives, old masters, period portraits. Exhibition of modelled pottery by Stella R. Crofts through June.
- Bonaventure Galleries, 536 Madison Ave.—Autographs, portraits and views of historical interest.
- Paul Bottenweiser, 489 Park Ave.—Paintings by old masters.
- Bourgeois Galleries, 697 Fifth Ave.—Fine paintings.
- Brummer Gallery, 27 East 57th St.—Works of art.
- Butler Galleries, 116 East 57th St.—Exhibition of decorative paintings and mirrors during June.
- Daniel Gallery, 600 Madison Ave.—Exhibition of paintings by a group of modern artists.
- De Hauke Galleries, 3 East 51st St.—Modern Paintings.
- Down Town Gallery, 113 West 13th St.—Exhibition of "art for everybody" until June 10.
- Dudensing Galleries, 3 E. 57th St.—Exhibition of paintings by Agnes Tait, Jo Cantine and Jean Paul Slusser until June 6.
- Durand-Ruel Galleries, 12 East 57th St.—French paintings.
- Ehrich Galleries, 36 E. 57th St.—Exhibition of old masters and table decorations.
- Pearson Galleries, 25 West 54th St.—Old masters and XVIIIth century English paintings.
- Ferargil Galleries, 37 E. 57th St.—Fourth Annual Exhibition of Garden Sculpture.
- Gainsborough Galleries, 222 Central Park South—Old Masters.
- Gallery of Living Art, 100 Washington Square East.—Permanent exhibition of progressive XXth century artists.
- Grand Central Galleries, 6th floor, Grand Central Terminal.—Founder's Exhibition from June 5 to September 29.
- P. Jackson Higgs, 11 E. 54th St.—Works of art.
- Holt Gallery, 630 Lexington Ave.—Exhibition of contemporary American art through June.
- Kennedy Galleries, 693 Fifth Ave.—Exhibition of prints by living American artists.
- Thomas Kerr, 510 Madison Ave.—Antiques.
- Keppel Galleries, 16 E. 57th St.—Miscellaneous exhibition of etchings during summer.
- Kleinberger Galleries, 12 E. 54th St.—Ancient paintings.
- Knoedler Galleries, 14 E. 57th St.—Exhibition of contemporary American etchers.
- Kraushaar Galleries, 680 Fifth Ave.—Exhibition of American artists.
- John Levy Galleries, 559 Fifth Ave.—Old masters.
- Lewis and Simmons, Heckscher Bldg., 730 Fifth Ave.—Old masters and art objects.
- Macbeth Gallery, 15 E. 57th St.—Spring exhibition of American paintings.
- Metropolitan Galleries, 578 Madison Ave.—American, English and Dutch paintings.
- Metropolitan Museum, 82nd St. & Fifth Ave.—Loan exhibition of Gothic tapestries until September 26.
- Milch Galleries, 108 W. 57th St.—Special summer exhibition of paintings, watercolors, sculpture, color woodblock prints and etchings by leading American artists until the end of June.
- Montross Gallery, 26 E. 56th St.—Exhibition of pictures by contemporary American artists through June.
- National Society of Women Painters and Sculptors, 17 East 62nd St.—Small picture exhibition until June 9.
- New Art Circle, 35 W. 57th St.—Summer exhibition.
- Newhouse Galleries, 11 East 57th St.—Exhibition of paintings by American masters until June 9.
- Frank Partridge, 6 W. 56th St.—Exhibition of old English furniture, Chinese porcelains and panelled rooms.
- Ralston Galleries, 730 Fifth Ave.—Old masters.
- Rehn Galleries, 691 Fifth Ave.—Group exhibition of American paintings through June.
- Reinhardt Galleries, 730 Fifth Ave.—Exhibition of modern French paintings.
- Schwartz Galleries, 517 Madison Ave.—Miscellaneous marine paintings for month of June.
- Scott & Fowles, 680 Fifth Ave.—XVIIIth century English paintings and modern drawings.
- Jacques Seligman Galleries, 3 East 51st St.—Paintings, tapestries and furniture.
- Messrs. Arnold Seligman, Ray & Co., Inc., 11 E. 52nd St.—Works of art.
- Silberman Gallery, 133 East 57th St.—Paintings, objects of art and furniture.
- Valentine Gallery of Modern Art, 43 East 57th St.—Summer exhibition until July 1.
- Van Diemen, 21 East 57th St.—Paintings by old masters.
- Verday Galleries, 19 E. 54th St.—Exhibition of old English oak and pine panelled rooms, Queen Anne walnut furniture and mirrors.
- Weyhe Gallery, 794 Lexington Ave.—Group exhibition of water colors by American artists during June.
- Yamanaka Galleries, 680 Fifth Ave.—Works of art from Japan and China.
- Howard Young Galleries, 634 Fifth Ave.—Selected group of important masters.



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